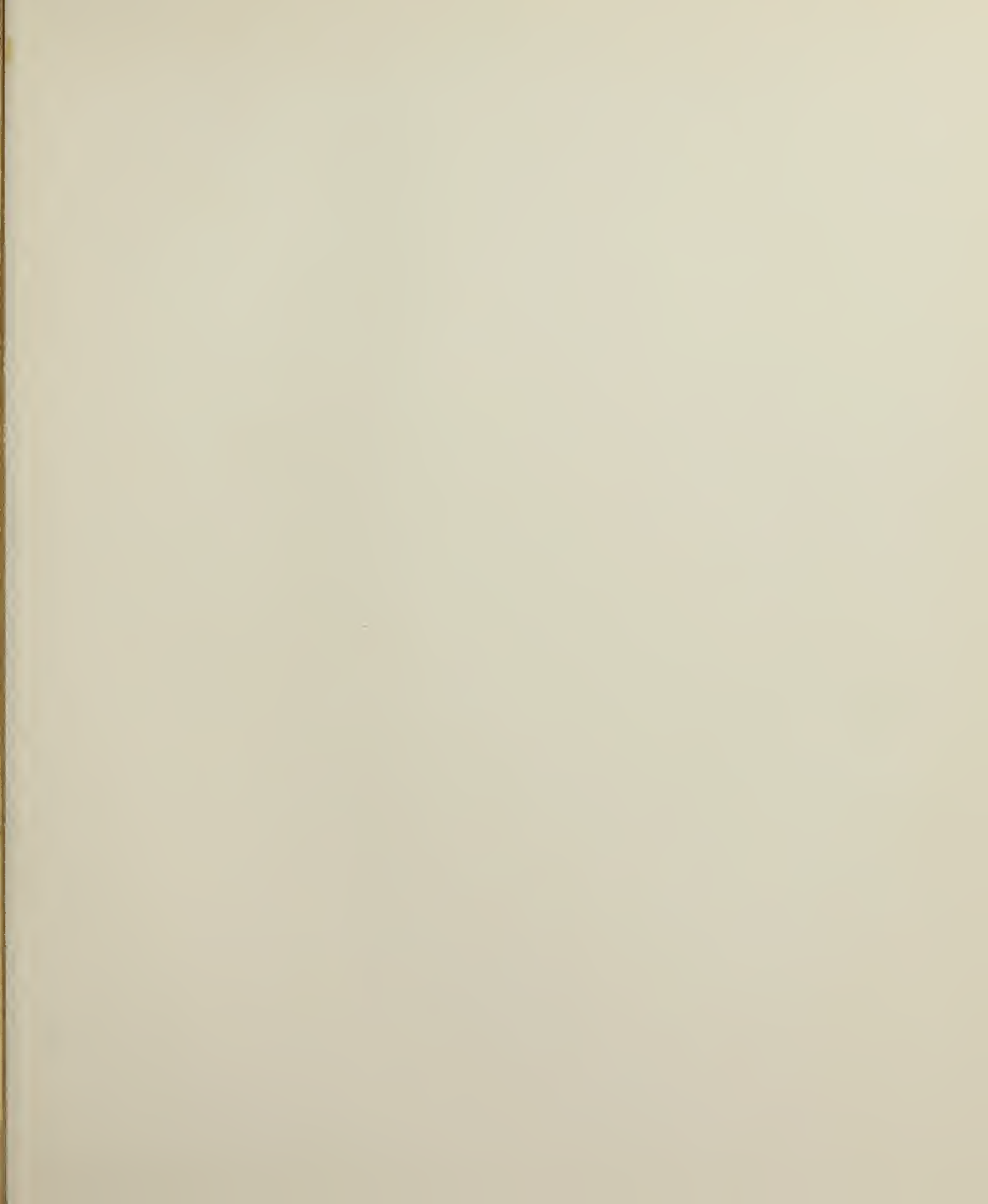


# LANGUAGE OF THE PRINT

A Selection from the Donald H. Karshan Collection













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## Language of the Print

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1968—1969

# Language of the Print

A Selection from the  
Donald H. Karshan Collection

Preface by  
A. Hyatt Mayor

Foreword and Essay by  
Richard V. West

Catalogue Commentary by  
Donald H. Karshan

Bowdoin College  
Museum of Art

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# Preface

*Just when we of the retiring generation thought that we had to say good-bye to the last of the great classic print collectors, along comes Donald Karshan with youth, enterprise, knowledge, and sympathies that range across the whole spread of time and mood. He has further astonished us by finding so many masterpieces of print-making in these picked-over times when works of art in general have drifted irretrievably out of private hands into institutional possession.*

*For him, art does not stop short at any court, no matter how cultivated. Perhaps just because he knows history, he sees prints as simultaneous, identifying a recent one as the product of long tradition, and judging an old one as though the ink were still damp. This swinging vision brings life into a kind of collecting that often used to deteriorate into a scrutiny of states and margins as unimaginative as the stamp collector's scrutiny of surcharges and perforations.*

*This catalogue dramatizes Mr. Karshan's lively perception by confronting pairs of prints on facing pages to convey the impact of the exhibition to those who will not have been able to see it.*

A. HYATT MAYOR

# Foreword

Bowdoin College Museum of Art is most fortunate to be able to present a selection of prints from the collection of a distinguished private collector, Mr. Donald H. Karshan, who is also President of the recently founded Museum of Graphic Art in New York City. The seventy-three prints we have chosen span a period of almost five hundred years, from the late fifteenth century to the fourth decade of the twentieth century. The connoisseurship and catholicity reflected in Mr. Karshan's collection has made it possible for us to select a great variety of prints from all periods, exhibiting printmaking of the highest order.

The following discussion of prints and printmaking does not pretend to be a complete history of the art. What has been provided is more of a running commentary on the selected prints. It has been my intent to clarify rather than expound, letting the eloquent testimony provided by the collection speak for itself. Of particular interest are the personal notes appended by Mr. Karshan to the catalogue discussing the individual character and merit of each print. For the reader interested in learning more of the history and technical aspects of printmaking, bibliographical references are included in the catalogue entries and a selected bibliography is appended to the catalogue.

We are indeed honored that Mr. A. Hyatt Mayor, Curator Emeritus of Prints, Metropolitan Museum of Art, could take time from his own research to write the preface to the catalogue. I am particularly grateful to Mr. Donald Karshan and his research assistant, Miss Linda Harsh, for the time-consuming and meticulous preparation and documentation of the catalogue entries which form a major part of the catalogue. Mr. Karshan, furthermore, has devoted much of his own time and energies to make the exhibition a success. Special thanks are due to Mr. Geoffrey Clements for the photographs taken for this catalogue, and to Mr. Paul Steiner and the staff of Chanticleer Press for the painstaking care taken in its production. I am grateful also to my secretary, Mrs. Thelma McCusker, who patiently typed and retyped the initial drafts of the following essay.

RICHARD V. WEST  
Curator  
Bowdoin College Museum of Art

# Language of the Print

The history of printmaking, from its shadowy beginnings in the early fifteenth century up to the present time, is not only a history of art and ideas, but a chronicle of technical innovation. In the making of a print, an artist's vision is inevitably conditioned by the graphic medium he chooses. Rather than limiting him, the challenge of mastering a technique and adapting it to serve his needs has often led the artist to enrich traditional graphic processes and develop new ones. The inseparable union of art and artifice puts printmaking in an often ambiguous and sometimes misunderstood position in relation to painting and drawing. Admirers of the "unique" and the "original" feel that the duplication of identical images threatens the aesthetic worth of a work of art. Others fear that the intervention of a number of processes between the artist and the finished print hampers spontaneity and creativity. Such objections, however, overlook basic facts about prints and printmaking. A finished print is the result of a number of discrete processes which preclude rigid uniformity. In the hands of a master, the opportunity to modify every step can become a way of creating a number of subtly different or widely divergent impressions from the same block or plate. The term "multi-original" has recently been coined to describe this peculiar potential of the print medium.

There is still much confusion about what constitutes an original print. In part, this is due to hazy terminology. The word *print* is undeniably inexact and has been used to describe a number of items from textiles to photographs. The term has also been applied to the photo-mechanical reproduction of other works of art. Other classifications have been proposed to avoid this, such as *graphics* or *graphic art*, but drawing and typographical design, for example, also can be included with justice in such a description. The word *print*, hedged with disclaimers, still appears to be the best way of describing the printmaker's product. By a neat semantic twist, now hallowed by long tradition, individual prints are described by the process that made them. A print pulled from an engraved plate is called an *engraving*, although strictly speaking this refers to the plate. The same is true of an etching, a woodcut, and a lithograph.

Ignorance of the processes by which prints are made also contributes to the confusion surrounding them. In order to make a print, the artist prepares a matrix which transfers an inked image to another surface, usually paper. Traditionally this matrix was either of wood, metal or stone, but recent developments in printmaking outside the scope of this essay have added stencils, silkscreens and photographic negatives. The method of transfer can be quite simple, such as rubbing, or it can be quite elaborate, requiring a large press and the help of assistants. Each image produced by the transfer of ink is called an *impression*. If the artist chooses to alter the matrix in the course of printing in order to modify the printed image, the various series of impressions are called *states*.

One of the unalloyed pleasures unique to prints is the opportunity to compare various impressions and states derived from the same plate or block, such as the early and final state of *The Funeral of Marie Thérèse of Spain* by Cochin the younger (final state, plate no. 23). Occasionally, after an artist's death new impressions are made from his surviving plates or blocks. These are termed

*restrikes* and are usually identified by a worn impression, different quality paper or ink, or obvious alterations. The posthumous restrike of Manet's, *The Little Cavaliers* (cat. no. 48), exhibits all these faults when compared with an earlier impression printed during the artist's lifetime (plate no. 43). Since the middle of the nineteenth century, artists have taken steps to limit the number of impressions made from a single matrix, by destroying or defacing it after a certain number of prints have been made. The resultant series, usually signed and numbered by the artist, is called an *edition*. A good example of this practice is Jacques Villon's *Renée: Three-Quarter View* (plate no. 62). The artist not only scratched his name on the plate, but signed and numbered the impression after it was printed. The cipher 3/30 indicates that this is the third impression of thirty printed by the artist. This practice is not always observed, however, so that numbering cannot be an absolute guide. Often an artist will make a limited number of preliminary prints for himself before printing an edition. These are called *artist's proofs* and are so marked by the artist. One of these is the *Odalisque with Lace Skirt* by Henri Matisse (plate no. 71). When an artist is particularly pleased with an impression, he will occasionally make a notation on it. The French etcher Félix Buhot devised a small stamp to mark such impressions, which can be seen on the border of his *A Pier in England* (plate no. 44).

No matter how skillfully the matrix is made by the artist, the quality of the finished print is ultimately dependent on how well it is printed. Some master printmakers print their own plates as a matter of course but others depend on specialists to make impressions from their plates. This practice is almost as old as printmaking itself and often this collaboration is thought important enough to be indicated on the finished print. The legend under Charles Meryon's *Pont Neuf* (plate no. 17) indicates that he drew the design and prepared the plate, but that it was printed by Auguste Delâtre, one of the finest printers of the period. Sometimes the printer's name is not printed but appears as an embossed seal on a corner of the paper.

In the past, artists have provided designs which were prepared for printing by others. An example of this collaboration is *The Fair of St. George's Day* (plate no. 1). The inscription on the impression indicates that Pieter Breughel "invented" the design, while the plate was "executed" and published by the engraver Hieronymus Cock. Quite often, however, the executors remain anonymous. Many of these nameless craftsmen faithfully captured the designer's own style, and were, in fact, part of his workshop. Traditionally, these prints are referred to as "by" the artist. A more difficult problem to define is the use by the printmaker of a composition from another source, such as painting. Copying another artist's designs was common practice in the fifteenth and sixteenth century, and was usually considered a mark of respect and admiration. The composition of Christofano Robetta's *Adoration of the Magi* (plate no. 9), for example, is based on a panel painting by Filippino Lippi, but Robetta has changed and added to the composition in such a way that it cannot be considered a "copy" and stands as an original print. A few decades later, however, painters realized the potential that printmaking offered for the cheap dissemination of copies of their pictures. Artists such as Raphael, Titian and Rubens commissioned and supervised the making of prints based on their paintings and designs. Later copies of older paintings, like Lasinio's *The Concert* (plate no. 34), based on a Titian painting, were done as new processes made it possible to approximate the color and effect of painting. Until the advent of photographic reproduction these so-called *reproductive prints* formed the vast bulk of the printmaker's output. The majority of these prints are competent enough "translations" of the originals, but are of limited interest in their own right. Occasionally, however, a printmaker succeeds not only in capturing the lineaments of a painting, but endowing it with an originality of his own. Such prints as *The Hazards of the Swing* by Nicolas de Launay after Fragonard (plate no. 24) and *The County Election* by John Sartain after George Caleb Bingham (plate no. 27) combine faithfulness with judicious originality to produce a work of art that transcends the original in some ways. Some painters, such as Winslow Homer, have produced prints based on their own



paintings. *Perils of the Sea* (plate no. 49) is a re-creation in new medium rather than mere translation of the original watercolor and Homer considered his etchings among his best work although they were not financially successful. Some prints, made originally to provide scientific information, became landmarks of printmaking, such as the “Elephant Folio” of the *Birds of America* engraved by Robert Havell from original drawings by John James Audubon. *Brown Pelican—Young First Winter* (plate no. 37) is from this folio. After printing, the impressions were colored by hand in watercolor to approximate the delicate shadings of the original drawings. In the final analysis, an original print should be judged on its own merits, rather than in terms of exclusive categories.

Some mention should be made of print processes. The three basic methods of preparing a matrix and producing a print are classified as *relief*, *intaglio*, and *planographic*. Each method imposes on the artist different ways of working and conditions the final appearance of the print.

Relief printing is the oldest method. In principle it existed from earliest times in the form of potters’ stamps and the like, but its potential to print images was dependent on the discovery of papermaking. Thus, relief printing appeared in China in the ninth century, but not in Europe until the late fourteenth century. In order to produce a matrix the artist cuts away unwanted portions from a smooth surface, leaving raised lines and areas which are inked. Because much gouging is required to leave raised lines, the material most frequently used for the matrix is wood; hence the term *woodcut* is used to denote the finished print. In the past, soft metal was occasionally used instead of wood. Prints made from these are called *metalcuts*, but the principle is identical. The design of the raised inked parts is transferred when a piece of paper or fabric is pressed against it. The principle is the same as that of raised type used in printing books, and until the invention of photography the relief print was closely associated with book illustration. This association produced such tiny, concise masterpieces as *The Monk*, from an edition of the *Dance of Death* illustrated by Hans Holbein (plate no. 50).

By the end of the fifteenth century, many artists were attracted to the woodcut, and the crude, heavy lines of the early printed playing cards and holy images gave way to more skilled and sensitive handling. The first artist to really stamp his personality on the woodcut was Albrecht Dürer. The *Martyrdom of St. Catherine of Alexandria* (plate no. 6) shows how faithful the woodcut could be to the artist’s intentions. Although actual cutting of the wood block was later done by Dürer’s trained assistants, this woodcut is one of the few believed to have been cut by the artist himself. Gone are the bright watercolors which were applied to earlier, simpler woodcuts, replaced by a calculated contrast of ink and paper, producing a crackling brilliance of effect.

Color was later re-introduced into the woodcut by the invention in Venice, early in the sixteenth century, of the *chiaroscuro* woodcut. Chiaroscuro means simply the play of light against dark. In *The Martyrdom of Saints Peter and Paul* by Antonio da Trento (plate no. 10) we can see that for each of the two colors and the outlines a separate block has been cut. One image was printed over the other, each color interlocking with another to create a unified picture. The white of the paper is allowed to show through as a fourth “color.” The potential of the woodcut to make bold and striking images was recognized by a number of artists in the nineteenth century, including Paul Gauguin. In *Auti te Pape* (plate no. 60) the surfaces are enlivened by scratching and gouging, creating a subtle differentiation of textures, heightened by tints of color. In the twentieth century a conscious revival of the simpler, early Gothic woodcut combined with color blocks produced prints like *Winter, Dunes and Breakwater* by Karl Schmidt-Rottluff (plate no. 61) and Franz Marc’s *The Story of the Creation II* (plate no. 66).

The woodcut matrix we have been discussing up to now is made from a plank of wood with the grain running from side to side. In the late eighteenth century it was discovered that by turning the block and cutting into the end, sharper and more delicate lines could be produced since the wood

fibers are upright and stiff. This process is called *wood engraving* because the wood is cut with an engraving tool rather than a gouge, but the relief principle is the same as the woodcut. Winslow Homer's *Winter—A Skating Scene* (plate no. 48) is a wood engraving based on a drawing for an illustration in *Harper's Weekly*. As a rule, the design was drawn directly on the block by the artist, or a drawing was pasted on, and the block turned over to another to be cut. Depending on the cutter's skill, this method provided more or less faithful renditions of the artist's drawing.

The second printmaking process is the intaglio method. In this process, lines are incised into a smooth metal plate, usually copper. The surface is inked and then wiped off, leaving ink caught only in the grooves. When put against damp paper and subjected to heavy pressure, the ink is drawn from the incisions onto the paper. As a result of pressure, the printing plate leaves an easily visible impression called a *plate mark*, on the paper. The plate mark is rather rare in early prints, usually trimmed or flattened in the course of time, but some survive, as on *Mars, Venus and Cupid* by Marc Antonio Raimondi (plate no. 5). Woodcuts and other relief prints do not usually leave a plate mark. Another characteristic of the intaglio process are the raised ink lines left on the paper surface, which usually can be detected upon close inspection of the print. These raised lines create a richness and depth unobtainable in any other graphic process.

The best known methods of intaglio printing are *engraving*, *etching*, and *drypoint*. The lines of an engraved plate are cut directly into the metal with a tool called the burin; by controlling the width and depth of the incisions the engraver controls the strength of the lines appearing on the finished impression. The plate rather than the tool is pivoted by the engraver to cut curved lines. Historically, decorative engraving of metal is an ancient and honorable craft, but as in the relief print, it was the availability of paper that triggered its adaption to printmaking. At first, engraved prints seem to have been a sideline developed by goldsmiths in Southern Germany during the 1430's, but by the middle of that century painters began to learn the skill. Martin Schongauer, the son of a goldsmith but himself a painter, discovered techniques for modelling on the plate that influenced engravers for centuries. *St. Anthony Plagued by Demons* (plate no. 2) shows how deftly and precisely cutting and flicking with the burin creates not only forms and shapes, but texture and even atmosphere, as in the heavens above the saint's head. The power and fantastic imagery of this engraving is said to have impressed the young Michelangelo, and certainly was of great influence on Dürer when he engraved the *Knight, Death and Devil* (plate no. 7) some forty years later. Unlike the woodcuts, Dürer engraved his own plates and developed a dazzling technique that was never surpassed and rarely attempted again until William Blake's *Illustrations of the Book of Job* (plate nos. 30—33) three centuries later. France's first major engraver, Jean Duvet, used a much simpler, cruder technique to capture his Apocalyptic visions in the middle of the sixteenth century, as in *The Fall of Babylon* (plate no. 8).

In Italy engraving developed independently in the fifteenth century. Many Italian artists considered it a form of drawing, so it is no surprise to find a great many early engravings printed with pale inks to approximate silverpoint or pen drawings. At the end of the fifteenth century, one of the greatest monuments to the supremacy of draftmanship were the engravings executed by Andrea Mantegna. His *Battle of the Sea-Gods* (plate no. 4) is cut in flowing, heavy outlines and firmly modelled with finer parallel strokes, much like his drawings.

A form of engraving, vastly different in effect, and as a result sometimes classed with etching, is the *drypoint* technique. Instead of a burin, the artist draws directly on the bare plate with a heavy needle, raising rough burrs of metal that catch the ink when the plate is wiped. This method is much more direct and less laborious than engraving, but the burrs on the metal wear off very quickly during the printing process, making possible relatively few fine impressions. Its richness has appealed to artists of all periods from the sixteenth century on. Rembrandt often combined it with other techniques (such as leaving portions of ink on the plate) for heightened effect as in *Faust in His Study*



(plate no. 12) where drypoint adds texture and sheen to the material of Faust's robe. A virtuoso example of the use of drypoint is *A Sunset in Ireland* (plate no. 47) by Seymour Haden, where it creates a shimmering atmosphere of light and air. Max Beckmann utilized drypoint to enrich the firm strokes that model the features of his *Self-Portrait with Bowler Hat* (plate no. 63).

A method of chiaroscuro engraving called *mezzotint* was invented in the middle of the seventeenth century. Quite simply, a toothed tool passed over the plate in several directions leaves a stippled surface, which catches ink to produce an even dark tone. The artist polishes and burnishes away the areas he wishes to be lighter. This process produces very smooth transitions of dark to light which lends itself to the translation of painterly effects, as Lasinio's *The Concert*, after Titian, shows (plate no. 34). In this print several color mezzotint plates are combined to approximate the original painting.

The most important intaglio method today is etching. In this process the metal plate is coated with protective, adhesive ground. The artist draws on this ground with a needle that cuts through, exposing the metal. Dipped in acid, the exposed lines are eaten or "bitten" away. The depth of these lines—and hence the strength of the printed lines—is determined by the length of time the plate is exposed to acid. The lines can be varied by covering some portions of the plate after one acid bath and dipping it again. The earliest etching plates were of iron, since the technique was adapted from the decorative etching of arms and armor, but the rust-free and ductile qualities of copper were soon recognized.

Etching is a much faster method than engraving. As a result, the process began to be used by engravers to start a plate which was later given finishing touches by engraving. The early state of *The Funeral of Marie Thérèse of Spain* is an indication of the extent a picture was etched before it reached the engraver. William Hogarth, best known as painter and engraver of such satires as *The Times* (plate no. 26), also etched a number of plates including *Simon Lord Lovat* (plate no. 28) in a manner imitating line engraving.

From the moment of its introduction in the early sixteenth century, however, artists were attracted to etching for original work. Because they could draw freely and directly on the plate with the assurance of a number of good impressions, they gradually turned over the tedious process of engraving to specialists. The wide range of expression possible in etching can be illustrated by comparing the almost contemporary plates by Piranesi, *The Prisons* (plate no. 16), and Canaletto, *The Terrace* (plate no. 20). Rembrandt was one of the first artists to recognize etching's potential to create works of a very personal nature. His ability to capture and transmit the tenebrous mystery of a night scene such as *The Descent from the Cross by Torchlight* (plate no. 14) or the radiant light streaming into the murky dimness of *Faust in His Study* (cat. no. 12) has been a challenge to artists into the twentieth century. *East Side Interior* (plate no. 13), for example, quite clearly indicates Edward Hopper's admiration and study of Rembrandt prints. In order to achieve rich, deep tones some artists have experimented with "double printing," that is, running the same impression through the press twice. Reginald Marsh used this device to capture something of the heavy, sooty atmosphere of the railroad yard in *Erie R. R. Locos Watering* (plate no. 68).

Some painters have produced relatively few prints, but with far-reaching results, such as Manet's studies of the old masters, *The Little Cavaliers* (plate no. 43), and Jongkind's landscapes such as *Sunset at Antwerp Harbor* (plate no. 21). Other artists were as seriously involved with printmaking as with painting, such as James McNeill Whistler, whose ability as a draftsman found an outlet in such etchings as *Black Lion Wharf* (plate no. 46). James Ensor used etching to take up and elaborate the themes of his paintings, such as *The Entry of Christ into Brussels in 1889* (plate no. 51), and modern artists continue this tradition. George Braque's *Bass* (plate no. 64) and Marc Chagall's *Acrobat with Violin* (plate no. 25) closely reflect the painter's preoccupations at the time they were made.

Pablo Picasso's activity as a printmaker, perhaps less well known than his work as a painter, has been prodigious. His *Satyr and Sleeping Woman* (plate no. 19) uses etched line in combination with a process known as *aquatint* to produce rich tonal values similar to ink or color washes. Aquatint is also an etching technique: the plate is sprinkled with a rosin that leaves a porous surface through which the acid bites, causing a rough surface which catches the ink. This process (and all its variants) is easily manipulated to produce a wide range of tonal gradation, and combines well with other techniques. It is used with etching and drypoint by Georges Rouault to depict the infamous character Ubu as *Pedagogue* (plate no. 29), reinforcing the heavy forms and textures created by cross-hatched lines. In his color aquatint *Autumn* (plate no. 57), used by itself, it captures the sweep of lines applied with a brush. This print also indicates how well aquatint lends itself to color processes. In most cases a separate plate is prepared for each color to be printed. An outstanding example of the brilliant results obtained by this process is the amusing *The Public Walk in the Garden of the Royal Palace* by Debucourt (plate no. 22). Many artists, however, prefer to use only one or two aquatint plates and apply the colors individually with a cotton daub or *poupée* ("doll") each time an impression is made. *The Bath* by Mary Cassatt (plate no. 58) utilizes this method which permits a wide latitude of variation and a high degree of sensitivity in the application of color.

The third and latest major print process is the planographic, which produces a print from a smooth, flat matrix that is neither incised nor cut away. The best known planographic process is *lithography*. Unlike the other print processes the exact date of its invention can be determined. Its inventor, Alois Senefelder, patented the process in 1798 as a cheap way of printing texts and music. Lithography is based on the known aversion of water to oily or greasy substances. The artist draws directly on a smooth absorbent stone (Greek, *lithos* = stone) with greasy crayon, pencil or ink. This drawing is "fixed" to the stone by a wash of diluted acid. The stone is coated with water which is absorbed into the areas of stone not drawn on. When an oily ink is rolled over the stone, it is repelled by the damp stone and drawn to the greasy areas. Paper is placed on the stone and subjected to enough pressure to transfer the ink. Lithography quite accurately transmits the texture and quality of the crayon or pencil used, and lends itself to infinite variation. It is possible to transfer a drawing done on paper to the lithographic stone by rubbing, so an artist can prepare his drawing anywhere and turn it over to the printer to prepare and print.

The artistic potential of Senefelder's new method was recognized very shortly after its invention, especially in France. For the magnificent *Royal Tiger* (plate no. 40), Eugene Delacroix used crayon, pen, and scraper to create a variety of tonal effects. Achille Devéria used the lithograph to capture the portraits of many of the great and near-great of his time, such as *Victor Hugo* (plate no. 35). Other artists, like Auguste Raffet, popularized the medium by recreating such scenes from the Napoleonic wars as *The Retreat of the Sacred Battalion at Waterloo* (plate no. 42). Honoré Daumier, however, was the artist who through the sheer quantity and quality of his output made lithography a dominant graphic medium in the nineteenth century. *Rue Transnonain* (plate no. 15) was produced, as were practically all his lithographs, for publication by a Parisian journal, but its imagery and potent use of the possibilities of the new medium make it a landmark of modern art. Daumier also produced countless illustrations commenting on the foibles of the bourgeoisie (plate no. 39) as did another gifted contemporary, Gavarni (plate no. 38). Used in another way, by laying down dark tones on the stone first and scraping to achieve light tones, Odilon Redon created prints such as *Pegasus Captive* (plate no. 41), that reflect a mysterious inner world of visions.

The use of lithography for posters and advertisements towards the end of the nineteenth century led to a number of technical innovations. Color was liberally used and new textures were created by spattering, stippling and otherwise treating the stone. Many artists, eager to experiment, accepted offers to design posters. Pierre Bonnard's *France-Champagne* (plate no. 52) very well catches the

“spirit” of the product by the simplest and most direct means. Toulouse-Lautrec was fascinated by posters and executed a great number of them. *The Englishman at the Moulin-Rouge* (plate no. 54) is not a poster, but reflects all the new techniques and attitudes learned from poster design and study of Japanese prints, as does Paul Ranson’s amusing *Tiger in the Jungle* (plate no. 53). Instrumental in achieving the novel effects and superb prints were the master printers, such as Edward Ancourt, with whom the artists worked very closely.

Ambroise Vollard, the great dealer, commissioned a number of artists, including Paul Cézanne, to produce lithographs for publication. Cézanne’s monumental *The Bathers* (plate no. 56) was never issued as intended but, nevertheless, exerted a potent influence on other artists. It repeats a theme that Cézanne developed in his studies and painting: human figures and landscapes treated in similar analytic terms. Maurice Denis captured something of the flavor of Gauguin’s woodcuts in the decorative patterns and textures of his lithographs, including *Our Souls in Languid Motions* (plate no. 55). The next generation of artists were also interested in the lithograph. Robert Delaunay made forceful use of lithographic textures in *The Tower* (plate no. 65) as did Fernand Léger in *Construction Men* (plate no. 70). Wassily Kandinsky’s largest known lithograph is *Composition with Chessboard-Orange* (plate no. 67), in which abstract geometric shapes are kept in careful equilibrium through placement, direction and color.

In America, outstanding lithographs capturing scenes of city life were produced by George Bellows. One of the finest as well as earliest of his almost two hundred lithographs is *Splinter Beach* (plate no. 11). The variegated textures are created by scraping the crayon off the stone in different ways. Another manner of treating life in the city is *Sixth Avenue L* by Stuart Davis (plate no. 69) where the elements are fragmented and juxtaposed in rapid succession, much as they would be when riding an elevated train through the middle of the city. Instead of emphasizing different textures as Bellows did, Davis devises a solid black on the stone which firmly shapes and holds the multiple images.

The traditional methods of printmaking are constantly being revived and modified. All the processes mentioned above have undergone continual change and experimentation since their inception. Artists continue to explore the potential of older processes even as radically new techniques are introduced. A new process widens and enriches the possibilities for expression, but rarely replaces a traditional one. The invention of lithography, for example, did not mark the end of etching, but actually stimulated its development when it was recognized how different the two printing processes were. The potent forces that condition the creation of any work of art have only been hinted at in this brief essay, but it is hoped that the very real connection between means and ends that governs all printmaking has been made clear.



# Notes on the Collection and Catalogue

*The days of assembling print collections of vast quantity are over: a substantial number of prints are simply unobtainable. Yet a small collection of selective prints can still serve as a rudimentary historical survey. Working on the principle that "less is more," the collection is being kept to a minimum number. The goal, therefore, is to assemble a significant example or two of the works of each of the major graphic artists of the western world. Each impression should be of sufficient quality to represent fully the original intent of the artist, before wear or deterioration took place.*

*I never cease to be amazed at the concentrated power of the message generated by fine prints. To me, their intimacy and succinctness make them more appealing than paintings. I am convinced, for instance, that the two Rembrandt etchings in the collection have as much art in them as his finest paintings. The spiritual statements in great prints rank them with the noblest communications that man has uttered and in their scale and directness can reach the viewer in a way that paintings cannot. Particularly in the early prints, there is a dignity and love of detail that is important for us to study and emulate today. My thesis is that there is much that can be learned from prints, and most importantly by young people—students and artists. Print impressions differ and large print departments of leading museums and universities are few and far between. Consequently, examples from my collection have been assembled by Bowdoin College Museum of Art for an exhibition that will also tour several other campuses.*

*The most exacting method was employed for reproducing the prints in this catalogue. All photographs were made directly from the originals with a twelve-inch format camera. The monogravure plates were then prepared from these large negatives. By doing away with the middle process, namely the usual photographic print, much of the luminosity of the paper and the deep-inked surface has been recaptured. The plates in this publication, therefore, are closer to the originals than the majority of reproductions.*

*It was decided not to put the plates in chronological order but rather to place them in provocative combinations, juxtapositions that may aid in seeing and understanding certain design criteria and other underlying characteristics of the works. Each print should, of course, be appreciated in itself, but shifting the eye from page to facing page may result in some additional insights.*

*Mr. West has asked me to make personal comments on each print (appearing after each catalogue description). These statements were dictated as I viewed the prints, rather than pondered over and reworked. I wanted them to be conversational, intimate, and honest to my observations and convictions. They are meant as an aid to the student viewer in deciphering the language of the print.*

DONALD H. KARSHAN

# Catalogue

*Dimensions are given in inches; height precedes width. For engravings and etchings, dimensions refer to the size of the plate; for woodcuts and lithographs, measurements refer to the image size.*

*Alternate titles and translations are in parentheses.*

*References to Bartsch are to: A. Bartsch, Le Peintre Graveur, 21 vols., Leipzig, 1876.*

*References to Lugt are to: F. Lugt, Les Marques de Collections de Dessins et d'Estampes, Amsterdam, 1921; Supplément, The Hague, 1956.*

*Prints reproduced actual size are noted in plate captions. The reproductions of all other prints are reduced from their actual dimensions. Enlargement has been avoided because of possible distortion of line and tone.*

*Titles in the captions are in English and, in some cases, in abbreviated form; full titles and foreign language titles are given in the catalogue listing below.*

ANTONIO DA TRENTO (ca. 1508–1550) Italian

1. *The Martyrdom of Saints Peter and Paul*, ca. 1525 (plate no. 10)

after a drawing by Parmigiano  
chiaroscuro woodcut printed from three blocks,  
11 1/4 × 18 3/4  
Bartsch XII, 79.28  
ex-collection: Princes of Liechtenstein

L. Servolini, *La Xilografia a Chiaroscuro Italiano*, Lecco, 1932.

This print is one of the few chiaroscuro woodcuts mentioned by Vasari. These works are the first examples of multi-color printing in Western graphic art. Previous to them, woodcuts were colored by hand. The chiaroscuro method was developed to imitate drawings that were made on toned paper

with the highlights indicated with white. In the print, the effect of this heightening is produced by allowing the white paper to show through. The toned paper is imitated by printing a basic tone of color; then a middle tone color for shading and a darker color for outlines are printed over the first color. A vibrant, crackling effect is produced.

BECKMANN, MAX (1884–1950) German

2. *Self-Portrait with Bowler Hat*, 1921 (plate no. 63)

drypoint, 12 5/8 × 9 7/8  
Glaser 157; Gallwitz 153  
3rd and final state  
signed in pencil

K. Gallwitz, *Die Druckgraphik*, Badischer Kunstverein Karlsruhe, 1962.

Beckmann considered this drypoint his best print. It is certainly the most moving of all his self-portraits. This impression is so thick with burr that whole areas of it overlap to create deep tonal paths. Beckmann, like Villon, dug his needle deep as he drew on the copper. The transfixed quality is produced by the line of cat's eye with Beckmann's eyes and the grip of the cigarette. The opposing directions of sets of drypoint lines further increases the tension. Beckmann used himself, as Rembrandt did, as an archetype of man's awareness of his own predicament.

BELLOWS, GEORGE WESLEY (1882–1925)  
American

3. *Splinter Beach*, 1917 (plate no. 11)

lithograph, 15 × 19 5/8

Bellows 63  
number 23 of an edition probably not in excess of  
100 impressions  
signed, titled and numbered in pencil.

E. Bellows, *George Bellows: His Lithographs*,  
New York, 1928.

Bellows raised the lithographic art, that had been  
in commercial doldrums for decades in America, to  
an important means of artistic expression, causing  
a revival which is being strongly felt today.

"Splinter Beach" is more classical than first  
meets the eye. The horde of boys is skillfully com-  
posed into a triptych-like division and triangulations.  
One can trace the diagonal lines from their apexes.  
The strongly lit figure in the center has a strange  
Calvary look that may not be accidental, and Bellows  
has masterfully confined the whole group to the  
bottom half of the rectangle, giving the rest to  
recession of river, bridge and buildings.

BINGHAM, GEORGE CALEB (1811-1879)  
American

4. *The County Election*, 1854 (plate no. 27)

engraved by John Sartain after a painting by  
G. C. Bingham  
printed by Jas. Irwin; published by Goupil & Co.;  
registered by G. C. Bingham  
etching, engraving and mezzotint, 26 3/8 x 32 3/4  
Bloch, print 9  
2nd and final state

E. M. Bloch, *George Caleb Bingham, A Catalogue  
Raisonné*, Berkeley and Los Angeles, 1967.

Engraved after the famous painting, the print takes  
on a life of its own due to the effects that can be  
achieved by combining mezzotint with engraving.  
In an untouched black and white proof, the  
ominous tone of the composition is strengthened.  
This print is a *tour de force* of *genre* printmaking of  
the middle of the 19th century.

BLAKE, WILLIAM (1757-1827) British

5. *When the Almighty Was yet with Me, when My  
Children Were about Me*, 1825 (plate no. 30)

Plate 2 from "Illustrations of the Book of Job"  
engraving, 8 1/2 x 6 5/8  
Binyon 107  
ex-collections: John Linnell; Jessie Linnell

6. *Thy Sons & Thy Daughters Were Eating & Drinking  
Wine*, 1825 (plate no. 31)

Plate 3 from "Illustrations of the Book of Job"  
engraving, 8 5/8 x 6 5/8  
Binyon 108  
ex-collection: John Linnell; Jessie Linnell

7. *When the Morning Stars Sang Together, & All the  
Sons of God Shouted for Joy*, 1825 (plate no. 32)

Plate 14 from "Illustrations of the Book of Job"  
engraving, 8 1/8 x 6 1/2  
Binyon 119  
ex-collections: John Linnell; Jessie Linnell

8. *Behold Now Behemoth which I Made with Thee*, 1825  
(plate no. 33)

Plate 15 from "Illustrations of the Book of Job"  
engraving, 8 1/2 x 6 5/8  
Binyon 120  
ex-collection: John Linnell; Jessie Linnell

L. Binyon. *The Engraved Designs of William Blake*,  
London, 1926 (reprinted, New York, 1967).

Blake's engraved "Illustrations of the Book of  
Job" are one of the crowning achievements in the  
history of graphic art and one of the monuments in  
the history of Western humanism. Several impor-  
tant innovations are combined. First, there is  
Blake's conception of the story itself. Second, there  
is the integration of the text into the overall picture  
area. Third, there is the manner in which he designs  
the images in the border to be compatible with and  
strengthen the far more carefully worked main  
picture within the border. Lastly, there is the manner  
in which he brings together compositionally the  
various characters of the story, the chiaroscuro  
and other dramatic effects. Blake started collecting  
prints when he was a child and his love for the en-  
gravings of Marc Antonio Raimondi, Duvet and  
those after Michelangelo helped mature his style.

BONNARD, PIERRE (1867-1947) French

9. *France-Champagne*, 1889 (plate. no. 52)

printed by Edward Ancourt  
lithographic poster in five colors, 30 3/5 × 19 3/5  
Roger-Marx 1  
initialed on the stone

C. Roger-Marx, *Bonnard Lithographe*, Monte Carlo, 1952.

The artist's first print is also the poster that so excited Toulouse-Lautrec that he asked Bonnard for an introduction to his printer. This meeting resulted in the first of many posters by Toulouse-Lautrec. Roger-Marx considers "France-Champagne" the first modern poster since it is far more abstract in overall design than the former poster work by Cheret. Bonnard's wiggly line flows into a captivating bubbly mass. Besides its historical importance, the print is a fine example of late nineteenth century "Art Nouveau" design.

BRAQUE, GEORGES (1882–1963) French

10. *Bass (Still Life: Wine Glasses, Bottles, Cigarettes)*, 1912 (plate no. 64)

drypoint, 17 7/8 × 12 7/8

Engelberts 6; Hofmann 6; Maeght 3

artist's proof before edition of 50 published in 1950  
by Galerie Maeght

E. Engelberts, *Georges Braque, Oeuvre Graphique Originale*, Geneva, 1958.

W. Hofmann, *Georges Braque: His Graphic Work*, London, 1962.

The analytical cubists used assemblage techniques to employ multi-materials such as wood for its grain and metals and glass for their reflectivity. They also used collage, where scraps of newspaper and lettering had decorative as well as symbolic meaning. Fragmented, overlapping and redundant forms and patterns were used in still life and portrait compositions. Braque, one of the pioneers of this method, employed many of these devices in this cubist drypoint, including lettering and woodgrain treated in an open and spatial manner.

BRUEGHEL, PIETER, THE ELDER, after  
(ca. 1525–1569) Netherlandish

11. *The Fair of St. George's Day (La Kermesse de la Saint-Georges)*, ca. 1553 (plate no. 1)

published by H. Cock after Pieter Brueghel the Elder

engraving, 13 × 20 1/2

Bastelaer 207; Hollstein 207

1st of two states

ex-collection: D. E. Evans

R. van Bastelaer, *Les Estampes de Peter Bruegel l'Ancien*, Brussels, 1908.

F. W. H. Hollstein, *Dutch and Flemish Etchings, Engravings and Woodcuts*, Vol. III, Amsterdam, about 1950.

The King of Spain, whose domain included the oppressed lowlands, issued an edict banning several feast days; he feared public congregation might breed subversion. Brueghel designed this print as a commentary that such feast days must prevail. And judging by the activities that the engraving portrays, it is convincingly demonstrated that the energy of the people must indeed be vented. The spin-off of these energies is designed to reach even beyond the confines of the picture, such as the woman on the swing at the left, the archery on the horizon and the compelling withdrawal into the doorway on the right. Masterful illusionism creates cavernous through-ways into the paper. The metamorphosis of shapes and symbols in this print is astounding and it is a delightful viewing pleasure to roam through this town and see all the sights. The young Brueghel sharpened his eye with designs such as this and the disciplined training at Cock's studio served him well as a painter.

BUHOT, FÉLIX (1847–1898) French

12. *Une Jetée en Angleterre (A Pier in England)*, 1879 (plate no. 44)

etching, roulette, aquatint, and drypoint, 11 3/4 × 7 3/4

Bourcard 132

3rd of four states

initialed in the plate; stamped in margin by artist to signify satisfactory impression

G. Bourcard, *Félix Buhot, Catalogue Descriptif de son Oeuvre Gravé*, Paris, 1899.

Buhot used the entire range of aquatint textures—the peppery grains, the charcoal and wash-like tones—adding to these qualities those of the



roulette wheel, the etched line and the burr of drypoint to create an almost fluid atmosphere. One can feel the moisture and wind. The punctuations of people and dog give depth and verve to this print. Impressionists liked wet days—reflections are fleeting and meandering—and they also liked flags and smoke. Buhot is known for his “remarques” in the borders; they were not just practice lines but were, in a sense, little “close-ups” that are a meaningful counterpoint to the contents of the picture itself.

CANAL, GIOVANNI ANTONIO, called CANALETTO (1697–1768) Italian

13. *The Terrace*, 1740–43 (plate no. 20)

from “Views, Some Taken from Nature, Some Invented”

etching, 5 5/8 × 8 1/4

De Vesme 21

signed in the plate: A. Canal, f.

ex-collection: William M. Ivins, Jr.

A. De Vesme, *Le Peintre-Graveur Italien*, Milan, 1906.

R. Paullucchini and G. F. Guarnati, *Le Acqueforti del Canaletto*, Venice, 1945.

J. Kainen, *The Etchings of Canaletto*, Washington, D. C., 1967.

This intimate backyard scene, complete with clotheslines, is very “Ashcan” for the relatively formal late eighteenth century Venetian school. Canaletto can perhaps be interpreted as etching’s first impressionist. One can almost see the heat waves in the air produced by the slightly wavering strokes in the sky. These quivering parallel lines are used in various directions throughout the composition to create an overall ragged graphic excitement. Canaletto has washed the central building in light to create a strong horizontal area of focus. The rows of flower pots, both in the foreground and on the wall beyond, are part of the incessant punctuation that the etcher fused into his design.

CASSATT, MARY (1845–1926) American

14. *The Bath* (also called *The Tub*), 1891 (plate no. 58)

color print with drypoint, soft ground and aquatint, 12 1/2 × 9 3/4

Breeskin 143

11th and final state; one of 25 impressions

with the blue stamp; signed and annotated by the artist in pencil: Imprimé par l’artiste et M. Leroy ex-collection: Peter Carlton (great-grandson of H. O. Havemeyer)

A. Breeskin, *The Graphic Work of Mary Cassatt*, New York, 1948.

A. Breeskin, and D. Karshan, *The Graphic Art of Mary Cassatt*, New York, 1967.

The artist’s first color aquatint of the famous series of ten plates, it is strongly influenced by the Japanese woodcut. But Cassatt found in the delicate lines of drypoint and the soft color hues of aquatint a softer effect that was more compatible with her personal expression. Refreshingly contrasted with the usual mother and child portrayals, this woman expresses her affection through concern with the environment (the temperature of the bath). The baby appears to have its own independent preoccupation, seeming to generate a glow which gives it a strange look of buoyancy. Cassatt was hypersensitive to the individual thoughts and responses of children, in a manner which is far less sentimental than those that male artists are compelled to project.

CÉZANNE, PAUL (1839–1906) French

15. *Les Baigneurs* (*The Bathers*), large plate, 1898 (plate no. 56)

for Vollard’s third edition of “L’Album des Peintres-Graveurs,” but not included when the edition was published in 1898

lithograph in seven colors, 16 1/8 × 20 1/4

Johnson 30; Venturi 1157

trial proof before the second lithographic signature and annotation below the design

signed on the stone

U. Johnson, *Ambroise Vollard, Éditeur*, New York, 1944.

L. Venturi, *Cézanne*, Paris, 1936.

The most ambitious print of the artist, it was a collaborative effort with the printer, Clot. After Cézanne drew the blacks on the stone and water-

colored a proof, the printer himself produced the stones for the colors. The transparent and delicate hues of the original watercolor are ingeniously translated into lithography. The composition is perhaps more fulfilling than the one in oil from which it derives. The classical figures are transformed into elements of the architecture of the landscape and even the clouds share their solidity with Mont Sainte Victoire.

CHAGALL, MARC (1889– ) French

16. *Acrobat with Violin*, 1924 (plate no. 25)

etching and drypoint, 16 1/4 × 12 3/8  
Meyer 63  
edition of 100  
signed in pencil

F. Meyer, *The Graphic Work of Marc Chagall*, New York, 1957.

One needs only to look closely at this print to see a whole vocabulary of drypoint and etching application—tiny dots, feathery parallel strokes, cross-hatching, meandering lines, burr. All these effects are employed with amazing economy of means. It was etched in Germany with memories of his Russian homeland still fresh. A peasant is freed from earthly shackles by an improbable fantasy of balance and dance, flying objects and the symbol of music. That all this holds together compositionally is a testimony to Chagall's genius. The axis is precarious, but the placement of free objects, the balance of textures and the subtle diagonals lock all the elements together.

COCHIN, CHARLES-NICOLAS, FILS (1715–1790) French

17. *Pompe Funèbre de Marie Thérèse d'Espagne Dauphine de France en l'Église de Notre Dame de Paris, le 24 Novembre 1746* (*Funeral of Marie Thérèse of Spain Dauphine of France in the Cathedral of Notre Dame de Paris, 24 November 1746*), ca. 1748

etching, 19 5/8 × 13 1/8  
proof impression, etching before all letters and before engraving; 1st of two states (only other known impression in Bibliothèque Nationale).

18. *Pompe Funèbre de Marie Thérèse d'Espagne Dauphine de France en l'Église de Notre Dame de Paris, le 24 Novembre 1746*, ca. 1748 (plate no. 23)

etching and engraving, 19 5/8 × 13 1/8  
2nd and final state  
signed in the plate

Bibliothèque Nationale, *Inventaire de Fonds Français du XVIII<sup>e</sup> Siècle*, Vol. V.  
S. Rocheblave, *Charles-Nicolas Cochin, Graveur et Dessinateur*, Brussels, 1927.

Ingenious designers and construction engineers actually built this elaborate temporary structure within Notre Dame for the funeral of Marie Thérèse. A "pomp" funeral indeed, its thousands of candles, its central altar topped by an ominous hooded shape, its skull and crossbone symbols festooning the resplendent walls and the giant four-armed hanging canopy all made this as eerie and macabre a conclave as could be imagined. It actually happened and Cochin was a master at recording such extraordinary *fêtes*. He first drew in the overall pattern of the scene with the etched line and afterwards reworked the plate by engraving, for more controlled shading. But in the very rare surviving proofs of the etched state, the assemblage seems to loom out of the imagination as an apparition, due to the subtle gauzelike effects created by the freer and lighter etched touch.

DAUMIER, HONORÉ (1808–1879) French

19. *Rue Transnonain, le 15 Avril 1834*, 1834 (plate no. 15)

published in *L'Association Mensuelle* as the 24th design, July 1834.  
lithograph, 11 1/4 × 17 3/8  
Delteil 135  
only state  
initialed on the stone and with engraved title

When police suppression resulted in the massacre of an entire family, the young Daumier worked several months on this stone to express his indignation. The print was first banned, but Parisians queued up for a glimpse of an impression in a shop window; the lithograph made Daumier famous. The only graphic work of the artist completely shorn of caricature or satire, this moving depiction

is perhaps the most powerful “protest” print ever made. At first glance some viewers mistake the scene for a drunkard’s aftermath, but then the horror comes into focus; the object under the man emerges as a baby’s head. The foreshortening reminds us of the great Christ of Mantegna. The pull of the bedsheet is not unanalogous to that of the cloth-bound descent of Christ from the Cross in the Rembrandt etching; and the stillness only accentuates the violence that has just passed. Daumier worked the lithographic crayon into the stone, making it exude shadow and shape.

20. *Que nous sommes bêtes d’avoir une peur pareille . . . Ca n’est qu’un affreux mannequin! . . . — J’ai cru que c’était mon mari! . . . (How Silly We Were to Be so Frightened . . . It Is Only a Scarecrow . . . — I Thought It Was My Husband! . . .)*, ca. 1845 (plate no. 39)

Plate 19 from “Pastorales”

lithograph, 10 3/4 × 9 1/4

Delteil 1406

1st of two states, before letters

initialed on the stone

ex-collections: Bliss (Lugt 265); Gaston-Dreyfuss exhibited: “L’Exposition Daumier,” Galerie des Ponchettes, Nice, 1961

L. Delteil, *Honoré Daumier: Le Peintre-Graveur Illustré*, Vol. XX/XXIX, Paris, 1926–1930.

Only in the very rare proofs before the large edition can one enjoy the coal-black intensity of darks, the charcoal-like soft grays, and the full effect of nervous white accents scraped on the stone. The wind-swept, emotion-swept composition gives this lithograph a depth of design and message far beyond everyday satire. It needs no caption, and in the first state has none; it conveys its surreal meaning without words. Note how the head of the scarecrow echoes that of the man.

DAVIS, STUART (1894–1964) American

21. *Sixth Avenue L*, 1931 (plate no. 69)

lithograph, 12 × 17 7/8

number 23 of an edition of 25

signed on the stone; signed and numbered in pencil

National Collection of Fine Arts, Smithsonian Institution, *Stuart Davis Memorial Exhibition*, Washington, D. C., 1965.

The artist has skillfully woven a staccato design, juxtaposing exterior and interior views and symbols of a particular New York milieu. The *genre* element, so omnipresent in much American art, is eclipsed by the universality of dynamic and spirited design.

DEBUCOURT, PHILIBERT-LOUIS (1755–1832) French

22. *La Promenade Publique (du Jardin du Palais-Royal) (The Public Walk in the Garden of the Royal Palace)*, 1792 (plate no. 22)

printed by Depeuille

color aquatint, 17 7/8 × 25

Portalis-Béraldi 12; Fenaille 33

3rd of three states

initialed and dated in the plate

R. Portalis & H. Béraldi, *Les Graveurs du 18<sup>e</sup> Siècle*, Vol. I, Paris, 1880.

M. Fenaille, *L’Oeuvre Gravé de P. L. Debucourt*, Paris, 1899.

Debucourt was one of the few master printmakers of the eighteenth century who designed what he engraved. This aquatint, considered by many to be the most celebrated eighteenth century color print, is both socially and aesthetically prophetic. The artist perceived in the fabric of aristocracy and fashion an underlying precariousness. The dandy in the center seems almost insectile as he balances on several skittish structures. A dwarf waiter stands transfixed in unutterable awareness. The dandy on the left, like the chair near him, appears to be in a state of limbo. This is no normal promenade and the chestnut trees are less a verdant canopy than gathering storm clouds. The use of the landscape element is far more late nineteenth century in its abstract design, than eighteenth century. Many actual figures of the day can be identified, bringing actuality to fantasy and reminding us of the courage of the artist.

DELACROIX, EUGÈNE (1798–1863) French

23. *Tigre Royale (Royal Tiger)*, 1829 (plate no. 40)

lithograph, 12 3/4 × 18 1/8

Delteil 80



between the 2nd and 3rd of four states  
signed in pen  
ex-collection: Metropolitan Museum of Art  
(duplicate)

L. Delteil, *Delacroix: Le Peintre-Graveur Illustré*,  
Vol. III, Paris, 1908.

The artist's friendship with the sculptor, Barye, whose animals in bronze were so faithfully rendered, must have influenced Delacroix in conceptions such as this. The effectiveness of the print is even more amazing when we consider how young the art of lithography was at the time of execution. Many of the textures and highlights were produced by scratching away the lithographic crayon from the stone, such as in the crackling light furrows on the supple body and the piercing yet fluid eyes which portend swift action. This capability is further symbolized by the wind-swept plain and the ephemeral textures of nature. The "Royal Tiger" was produced in pair with the lithograph, "The Lion of the Atlas Mountains," and there are fascinating contrasts between them. The Tiger print is open-air and expansive; even the tiger is geared to rapid action. In the Lion print, there is an overall contraction of design. The heavier beast works over a slain rabbit in his grip, within a brooding cave interior.

DE LAUNAY, NICOLAS (1739–1792) French

24. *Les Hasards Heureux de L'Escarpolette (The Hazards of the Swing)*, 1782 (plate no. 24)

after Jean Honoré Fragonard  
engraving, 24 5/8 × 18  
Lawrence & Dighton 85; Portalis-Béraldi II,  
p. 546, no. 12  
4th of seven states (first published state), with  
mistaken "s" at the end of *Escarpolette* (rubbed off  
but still showing in the plate)  
cartouche with Fragonard's monogram engraved  
and signed: Chauffard del., de Launay, sc.

R. Portalis & H. Béraldi, *Les Graveurs du 18<sup>e</sup>  
Siècle*, Vol. II, Paris, 1880.

H. W. Lawrence & B. Dighton, *French Line En-  
gravings of the XVIIIth Century*, London, 1910.

The masterful use of engraving has given this  
famous subject a new succinctness, and along with

the silvery range of tones that emerge from a black  
and white rendering, make the De Launay print a  
work of art independent of Fragonard's painting.  
The engraving was so much in demand in the  
eighteenth century that, as its corners wore down,  
the plate was eventually cut into an oval.

DELAUNAY, ROBERT (1885–1941) French

25. *La Tour (The Tower)*, large plate, 1926 (plate no. 65)

lithograph, 23 7/8 × 17 1/2  
titled and dated on the stone: La Tour 1910; signed  
in pencil and with a dedication of the artist: J'aime  
tout ce que est verticale, la force de l'Art Moderne  
à ma petit . . . Angeline, quel Ange!

Delaunay was the first to take analytical cubism  
out-of-doors, first in paint and then in lithography.  
His tower series re-architected and fragmented the  
Eiffel Tower and its surround into a contracting,  
expanding, heaving composition. A large print, it  
is one of the most successful cubist lithographs.

DENIS, MAURICE (1870–1943) French

26. *Nos Ames, en des Gestes Lentes (Our Souls in  
Languid Motions)*, 1898 (plate no. 55)

Plate 9 from "L'Amour," portfolio of 12 color  
lithographs, plus cover, printed by the artist and  
Auguste Clot, and published by Ambroise Vollard  
lithograph in four colors, 11 × 15 5/8  
Johnson 46:9  
one of 100 impressions  
titled on the stone

U. Johnson, *Ambroise Vollard, Éditeur*, New York,  
1944.

Eastern design and psychology permeate this com-  
position. A Buddha-like head seems to rise from  
behind the piano and lamp and there is the pervasive  
flower symbol. An overall muted and flat quality  
contributes to the evocative quietude.

DEVÉRIA, ACHILLE (1800–1857) French

27. *Victor Hugo*, 1829 (plate no. 35)

lithograph, 14 7/8 × 11 5/8

Béraldi 24

signed, dated and titled on the stone; with printer's name: C. Motte

H. Béraldi, *Les Graveurs du XIX Siècle*, Vol. V, Paris, 1887.

M. Gauthier, *Achille et Eugène Devéria*, Paris, 1925.

The period of 1820 to 1830 is described as the golden era of portrait lithography and this example is one of the finest. The carefully modulated tones and *sfumato* effect achieved in this print were first attempted with the mezzotint process in the eighteenth century and established a standard aspired to by graphic masters such as Devéria when lithography was within their grasp. Lithography was still very young when this portrait was done, but already a range of effects had been achieved which led the way to its expanded use as a major creative art as the century progressed.

DÜRER, ALBRECHT (1471–1528) German

28. *Martyrdom of St. Catherine of Alexandria*, ca. 1498 (plate no. 6)

woodcut, 15 1/4 × 11 1/8

Bartsch 120; Meder 236

proof impression

initialed in the block

ex-collection: Princes of Liechtenstein

The young Dürer had just returned from his first visit to Italy when he created this print. In it, his German Gothic roots are evident in the angular, somewhat stiff design of St. Catherine, but the serpentine figure of the executioner, in *contrapposto* stance, reveals the freer Italian influence. The woodcut, then, clearly reveals the fusion of two cultures, an aesthetic and humanistic merger that would reach magistral proportions in engravings such as "Knight, Death and Devil." This proof impression of one of the earliest and largest single plates of the artist contains all of the brilliant delineations of form and texture. A simulated but believable reality is formulated despite abstracted areas of design such as the heavenly burst, the deadly wheel, and the overlapping group of horsemen.

29. *Knight, Death and Devil*, 1513 (plate no. 7)

engraving, 9 5/8 × 7 1/2

Bartsch 98; Meder 74; Hollstein 74

signed with monogram and dated in the plate  
ex-collections: Stefan Jancsy (Lugt, *Suppl.* 1529d);  
Louis H. Silver

J. Meder, *Dürer-Katalog*, Vienna, 1932.

E. Panofsky, *Albrecht Dürer*, 2 vols., Princeton, 1948.

In the eerie, silvery gloom of canyon, with nerverlike roots, spiky branches and sawtooth rocks, moves the Knight, straightaway, fixed on his course towards the castle above. He turns his ghastly protagonists into phantoms by his complete indifference to their presence. This lack of dialogue, this "no response" from the one being menaced, represents a monumental advancement in the evolution of humanism. Intimately bound up in the beliefs of Luther and the Reformation, the print becomes an extraordinary icon that has no peer in all the images of the Western world.

DUVET, JEAN (1485–ca. 1561) French

30. *The Fall of Babylon*, ca. 1555 (plate no. 8)

Plate 18 from the "Apocalypse"

engraving, 11 7/8 × 8 3/8

Bartsch 30; Robert-Dumesnil 44

only state

signed in the plate and with inscription: HIST CAP  
18 APOC

ex-collection: Robert-Dumesnil (Lugt 2199–2200)

A. P. F. Robert-Dumesnil, *Le Peintre-Graveur Français*, Vol. V, Paris, 1841.

A. E. Popham, "Jean Duvet," *The Print Collector's Quarterly*, Vol. 8, No. 11.

Duvet is considered the only solitary mystic in printmaking before Blake. Long unappreciated and misunderstood, the work of the first significant French engraver is now being acknowledged for its full value. His "Apocalypse" series is a monument in the history of graphic art. The crowded, overlapping forms and personal configurations were wrought by an uncompromising, single-minded talent who pushed his vision to superb completeness without concern for contemporary fashions or sophistication. The structure of *Babylon*, with its chiseled steps, adds to the thrust of the plunging figure which the compression of the multitudinous forms carries to a climax.

ENSOR, JAMES (1860–1949) Belgian

31. *Demons me turhupinant (Demons Torment Me)*, 1895 (plate no. 3)

etching, 4 5/8 × 6 1/4

Croquez 93

only state; signed and dated in the plate; signed, dated and titled in pencil

It is obvious that the artist knew Schongauer's engraving "St. Anthony Plagued by Demons." At first, artists symbolized man's spiritual struggles in the wrappings of religious iconography; later they expressed these emotional battlefields more subjectively, some to the point of intimate self-portraiture, as in this print. Nevertheless, certain basic iconographic ingredients stubbornly remain within the consciousness of many artists, such as Ensor placing his signature and date on a card above his head, recalling the inscription, "INRI," on the cross above Christ's head.

32. *L'Entrée du Christ à Bruxelles en 1889 (The Entry of Christ into Brussels in 1889)*, 1898 (plate no. 51)

etching, 9 3/4 × 14

Croquez 114; Delteil 114

2nd of two states

signed in the plate; signed and dated "1896" in pencil; on reverse, titled in pencil and countersigned diagonally across page

A. Croquez, *L'Oeuvre Gravé de James Ensor*, Geneva and Brussels, 1947.

L. Delteil, *Le Peintre-Graveur*, Vol. XIX, 1925.

This weird conception was also wrought in the artist's largest painting. What other artist could conceive of a Christ with parade-like entourage moving down the flag-draped street of a major city in modern times, surrounded by a macabre multitude and signs such as "Coleman's Mustard"? The head-on nature of the parade, moving in and out of sunlight, further accented by one-point perspective, gives enormous scale to this print. Ensor's love of writhing minutia is ably expressed by the etcher's needle. The great scythe-like question mark hovers over the scene, increasing the incredulousness of the panorama.

GAUGUIN, PAUL (1848–1903) French

33. *Auti Te Pape (Women at the River)*, 1891–93 (plate no. 60)

woodcut, wood engraving on endgrain boxwood and water color by stencil, 8 × 13 7/8

Guérin 35

one of about 20 impressions

initialed in the block

ex-collection: Edwin M. Otterbourg

M. Guérin, *L'Oeuvre Gravé de Paul Gauguin*, Vol. I & II, Paris, 1927.

Gauguin combined major elements of two paintings to create this composition, the elements of each contained within their own triangular area of the woodcut and with their own background color and symbol—repose on land vs. motion in water. The gouging out of large areas of the block, as in this print, broke the overworn tradition of finely worked woodcuts and wood engravings of several generations, thus leading the way to an even freer manner used so movingly by the German Expressionists.

GAVARNI, GUILLAUME SULPICE CHEVALIER, called (1804–1866) French

34. *Entends tu: à Tivoli. Il y en a deux ici, des cavaliers seuls et qui ne demanderaient pas mieux que de faire la chasse des dames (At Tivoli. Here Are Two Lone Companions Who Wish Nothing More than to Pursue Women)*, 1840 (plate no. 38)

Plate 20 from "Clichy"

lithograph, 7 3/4 × 6 1/8

Armehlaut & Bocher 447

1st state, annotated

signed on the stone; titled in pencil; dated in ink

J. Armehlaut and E. Bocher, *L'Oeuvre de Gavarni*, Paris, 1873.

At least as popular as Daumier in his time, Gavarni's hundreds of lithographic notations on French everyday life appeared in the same publications as did Daumier's comments. Gavarni's line does not have the biting forcefulness and overall simplification of Daumier's, but his elegant draftsmanship and his often touching humanism make his works enduring examples of French nineteenth century illustration. There is an impressive economy of design and symbolism in this prison interior, such as the line of the bayonet through the bars.



HADEN, SIR FRANCIS SEYMOUR (1818–1910) British

35. *A Sunset in Ireland*, 1863 (plate no. 47)

drypoint and etching, 5 3/8 × 8 3/8

Harrington 51

trial proof E before the first state

signed and dated in the plate; signed in pencil and annotated: very early proof

H. N. Harrington, *The Engraved Work of Seymour Haden*, Liverpool, 1910.

The brother-in-law of Whistler, Haden was by profession a surgeon who started to etch on the side. But whether or not his surgeon's accuracy or his proximity to Whistler had any influence, the fact remains that he produced some highly successful etchings and drypoints that were in fashion earlier in the century, and whose appreciation is now on the rise again. The verdant lushness and depth produced with drypoint burr were directly inspired by Rembrandt's prints. Clean wiping of the plate and good design effectively highlight the meandering creek. The little sliver of sunset on the horizon is done the same way.

HAVELL, ROBERT, JR. (1793–1878) American

36. *Brown Pelican (Pelicanus Fuscus. Young First Winter)*, 1838 (plate no. 37)

Plate 421 from the Elephant Folio, "The Birds of America"

engraved, printed and colored after John James Audubon

engraving and watercolor, 24 3/4 × 37 3/8

G. A. Williams, "Robert Havell, Junior, Engraver of Audubon's 'The Birds of America'," *The Print Collectors' Quarterly*, Vol. 6, No. 3 (October 1916).

"The Birds of America" is popularly known as the work of Audubon, and even though this artist and ornithologist first rendered the series in watercolor, these drawings were oftentimes incomplete. It was the artist Havell whose thankless job it was to reach such completeness in composition and detail. This Havell did most successfully and furthermore he engraved the plates and supervised or personally colored them. Havell's bringing "The Birds of America" portfolio into fruition is an achievement of the first order and in need of fuller acknowledge-

ment and understanding. All of the birds are in actual size and this great pelican, poised on one webbed foot, seems to trumpet his existence. The long sweeping curves of its bill, neck and feathers present such a fulfilling modern design to our eyes that we are reminded that nature's forms need only be carefully observed and accepted for what they are in themselves. Ennoblement is more or less built-in.

HOGARTH, WILLIAM (1697–1764) British

37. *Simon Lord Lovat*, 1746 (plate no. 28)

etching, 14 1/4 × 9 3/8

Paulson 166

3rd and final state, but before Boydell edition

The rascal Lord Lovat was the last man to be guillotined in England, a fact one would think of no consequence in art history. But Hogarth went to the Tower of London to portray the sentenced man, who, in the print, counts his clans as if in defense. Since Hogarth was essentially an engraver, when using the more spontaneous method, etching, for on-the-spot work, he moved the needle along the plate in the manner of an engraver. The net result is one of the most powerful etched portraits of the eighteenth century. Hogarth captured the massiveness of forms, and the expression of Lovat is matched by the strange effects that the artist achieved with the articulated hands, the legs that seem repeated by the legs of the chair and table, and the flair of the waistcoat on the left. These redundant shapes accent the reptilian nature of the man.

38. *The Times*, Plate I, 1762 (plate no. 26)

engraving, 9 3/4 × 12 1/8

Paulson 211; Dobson, p. 260

3rd and final state, but before Boydell edition

A. Dobson, *William Hogarth*, London, 1907.

R. Paulson, *Hogarth's Graphic Works*, 2 vols., New Haven, 1965.

Hogarth's streets are usually teeming with a multitude arranged choreographically in some complex act of mixed hilarity and tragedy. This satirist's populated world appears so real due to his masterful draftsmanship and ordered sense of storytelling that we are almost convinced that the streets



of London at that time were as they appear in his engravings. He must have known the prints after Brueghel and Bosch. As in theirs, despite the complexity and seeming chaos of the scene, the composition holds together through meticulous interacting designs that can be traced across and through practically every square inch of the plate. Note the sign or poster on the left which reads "Alive from America."

HOLBEIN, HANS (1497/8–1543) German

39. *Der Münch (The Monk)*, ca. 1530 (plate no. 50)

from "Dance of Death" (series of 41 wood engravings)

wood engraving, 2 5/8 × 1 7/8

Passavant, p. 366, No. 23

proof, with German title, before the Lyons edition of 1538

J. D. Passavant, *Le Peintre-Graveur*, Vol. III, Leipzig, 1860.

A. Woltmann, *Holbein u. seine Zeit*, 1876.

Kunstmuseum Basel, *Die Malerfamilie Holbein in Basel*, Basel, 1960.

In the series, each little print opens up a view of death striking another type of human being. Death becomes the definer of truth. In this print, a monk selling indulgences is snared in action. His dog gets away; the beast is already half out of the picture. The true meaning of one's pursuit is violently transfixed in this and the forty other prints of "Dance of Death." The tiny size of these portrayals heightens the irony even further.

HOMER, WINSLOW (1836–1910) American

40. *Winter—a Skating Scene*, 1868 (plate no. 48)

from "Harper's Weekly," January 25, 1868

wood engraving, 8 7/8 × 13 1/2

As an illustrator for publications such as "Harper's Weekly," the artist made his drawings directly on the block in such a way that the professional engravers could effectively translate them into the fine lines for printing. This technical requirement for defined and succinct line, plus his exposure to Japanese woodcuts with their simple and con-

trasting flat patterns, were elements in the evolution of Homer's style. The intersecting white lines appearing in the print are the cracks separating the squares of endgrain boxwood that were joined together for the engraving. Homer's wood engravings are a treasure trove of his imagery, yet appreciation of them has been thwarted by the problem of originality. Many an important artist has drawn directly on the block to have the design then cut by another. Homer is in good company here with artists such as Dürer and Holbein.

41. *Perils of the Sea*, 1888 (plate no. 49)

printed by G. W. H. Ritchie; published by Christian Klackner, 1888

etching, 16 1/4 × 21 3/4

signed in the plate; printed with his remarque (anchor), but before inclusion of second remarque (head); signed in pencil

L. Goodrich, *Winslow Homer*, New York, 1944.

A. T. E. Gardner, *Winslow Homer, American Artist: His World and His Work*, New York, 1961.

It is one of those losses that often occur in graphic art that Homer executed only eight etchings—there simply was not enough positive response to them at the time. But the eight prints firmly establish him as one of the most important American etchers of the nineteenth century. These prints have also been slow in being appreciated due to the stigma that they are derived from paintings, some of which are so famous that they overshadow the prints. The paintings, mainly watercolors, served simply as points of departure. The etchings contain important changes in composition and other new forms of emphasis; they stand by themselves as major conceptions in the artist's *oeuvre*. "Perils of the Sea" uses the diagonal division of the Japanese woodcut, working from left to right with a stepped cadence. The boiling sea, luminous as it silhouettes the foreground, the tumultuous sky, the free-drawn frieze of seamen in the shadows on the right are all tooled by a master etcher's hand. Homer loved reflections and whiplash lines, both of which are abundantly evident in the etching and the wood engraving. The stoic, withdrawn stance of the two central figures becomes a symbol of the pacifist role of the female; the male figures turn the other way. In the women, the perils of the sea are internalized; their eyes seem closed, their bodies taut as the drama rages around them. One can speculate whether Munch knew this etching.

HOPPER, EDWARD (1882–1967) American

42. *East Side Interior*, 1922 (plate no. 13)

etching, 7 7/8 × 9 3/4

Zigrosser 8

5th and final state; probably less than 75 impressions were printed  
signed in pencil

C. Zigrosser, "The Etchings of Edward Hopper,"  
*Prints*, ed., C. Zigrosser, New York, 1962.

Hopper did few etchings and only early in his career, but despite their meager number, they rank him as one of the greatest etchers of America. He prided himself in having selected the blackest ink and the whitest paper, working in the Rembrandt tradition of etching, and without the aid of the aquatint grain for shadow. The artist must have been influenced by Rembrandt's "Faust in his Study," for the resemblances are striking between this print and "East Side Interior." In Hopper's etching, the woman has also been interrupted from her work but the diversion is from the outside, from an almost blinding light, so awesome that no details whatsoever of the street appear—just emptiness. The ominous quality is further accentuated by the crowded, shadowed forms within. The situation offers no consolation. In Rembrandt's "Faust in his Study," the diversion from within is a vision so luminous that it stands out even in front of the light of the window.

JONGKIND, JOHAN BARTHOLD (1819–1891)  
Dutch

43. *Soleil couchant, Port d'Anvers (Sunset at Antwerp Harbor)*, 1868 (plate no. 21)

etching, 6 1/4 × 9 1/4

Delteil 15

signed and dated in the plate: Anvers Jongkind 1868

L. Delteil, *Jongkind: Le Peintre-Graveur Illustré*,  
Vol. I, Paris, 1906.

Teacher of Monet and one of the fathers of Impressionism, Jongkind employed a free and what might appear to be a random etched line to create an overall shimmer and hazy atmosphere. The artist has left a thin ink coat on the entire plate, clean-wiping only the sun and its reflection to create a

deep-seated luminosity, a light tunnel that pierces through the ganglia of ship masts and scrawled coastline. Several years later, Monet used this very composition for the painting from which was coined the term "Impressionism."

KANDINSKY, WASSILY (1866–1944) Russian

44. *Composition with Chessboard—Orange*, 1923 (plate no. 67)

lithograph in four colors, 16 1/2 × 15  
proof before the edition of 50 impressions  
initialed and dated on the stone  
ex-collection: Nina Kandinsky

W. Grohmann, *Kandinsky, Oeuvre Gravé*, Paris, 1954.

K. Lindsay, "Graphic Art in Kandinsky's *Oeuvre*,"  
*Prints*, ed., C. Zigrosser, New York, 1962.

Kandinsky's most ambitious print glows with many colors and textures, yet it was accomplished with only four colors that produce new ones as their open textures overlap. Each "object" in his beautiful universe is so precisely placed that it seems that any attempt to move one might set off a planetary imbalance. And although each of these objects is laid on more or less flat, their individual color vibrations and patterns give them shape and distance from the eye, as if we are looking not at white paper but through limitless space. Although executed in 1923, it anticipates the sciences and explorations of today.

LASINIO, CARLO (1759–1838) Italian

45. *The Concert*, ca. 1790 (plate no. 34)

after a painting by Titian in the Palazzo di Pitti  
originally attributed to Giorgione  
color mezzotint, 19 1/2 × 17 3/4  
proof impression before any letters, and before two names on the lower margin from a former use of the copperplate were erased (one of three impressions, the other two being in Dresden and Florence)  
signed and with annotations in brown ink, probably in Lasinio's own hand  
ex-collections: The Hermitage; Princes of Liechtenstein

H. W. Singer, in *Monatshefte für Kunstwissenschaft*, XI, pp. 58–73, 1918.

Lasinio was one of the first to successfully employ the mezzotint process in color, a method which used for the first time the Newtonian theory of color separation which is still employed today in letterpress and offset printing. The artist has interpreted the painting of Titian by changing the composition and some of the characteristics of expression, thus bringing into being a somewhat new creation, in contrast to straight reproduction.

LÉGER, FERNAND (1881–1955) French

46. *Les Constructeurs (Construction Men*, also called *Two Men*), 1920 (plate no. 70)

from “Die Schaffenden,” Vol. II

lithograph, 11 1/4 × 9 1/4

one of 25 deluxe examples on handmade paper, of a total edition of 125

initialed and dated on the stone; signed in blue ink; and with the blind stamp of “Die Schaffenden.”

*Die Schaffenden*, Vol. II, Berlin, 1920.

The artist’s earliest print, it portrays a favorite subject, construction men in a grid system of steel girders. How well they integrate into the design of the background. Léger managed to endow these workmen with a gentle quality despite the overall forcefulness of the composition.

MANET, EDOUARD (1832–1883) French

47. *Les petits Cavaliers (The Little Cavaliers*, also called *The Reunion of the Cavaliers*), 1860 (plate no. 43)

after a painting attributed to Velasquez

etching, 9 5/8 × 15 1/4

Guérin 8

3rd state, first portfolio, published in 1862

signed in the plate

48. *Les petits Cavaliers (The Little Cavaliers*, also called *The Reunion of the Cavaliers*), 1860

after a painting attributed to Velasquez

etching, 9 3/4 × 15 1/4

Guérin 8

4th and final state, posthumous restrike published by Dumont in 1894

M. Guérin, *L’Oeuvre Gravé de Manet*, Paris, 1944.

During his late student years, Manet took an aesthetic transfusion from the designs of Velasquez, copying the Spanish master both in paint and in etched line. But, as is the case when master copies master, the inevitable personal design of the copier emerges. Observe the catlike quality in the extreme left-hand figure, the simple patterns of black and white and the almost impressionistic foreground. The gesturing figures stand in a sort of timeless haze that could indeed be a reunion in the Beyond. Is this a reunion of artists? Is that Goya second from the left, Velasquez on the far left? The original copper plate had worn down from the pulling of several editions and, after the artist’s death, got into the hands of a publisher who had it re-worked, heavily printing with brown ink to hide and compensate for the wear. Nevertheless, it is a failure when seen beside the early impression, lacking the original definition and luminosity that can be generated only by an unworn plate and sensitive printing. The posthumous impression is an example of an artist’s original intention abused and misused.

MANTEGNA, ANDREA (1431–1506) Italian

49. *Battle of the Sea-Gods* (left half of a frieze), ca. 1480 (plate no. 4)

engraving, 12 1/8 × 16 1/2

Hind 5; Bartsch XIII. 239.18; Borenius A. 4;

Kristeller fig. 145; Fogg 50

ex-collections: M. A. McDonald; J. H. Lockhart exhibited: “An Exhibition of 100 Prints and Drawings from the Collection of James H. Lockhart, Jr.,” Carnegie Institute, Pittsburgh, 1939.

A. M. Hind, *Early Italian Engraving*, Vol. V, London, 1948 (cites McDonald impression).

A Greek legend has it that a gentle fish-eating people were visited by Envy and as the Gods turned their backs these docile creatures of the water turned to rage and a fiery battle ensued. Envy, in the form of a shrieking hag, whose countenance anticipates German expressionism from Baldung to Nolde, faces an imageless mirror. The zig-zag, interlocking articulation of this composition made it revolutionary for its time, and its sculptural fidelity, reminiscent of an ancient frieze, made it a handy reference for fellow artists. This engraving, along with Pollaiuolo’s “Battle of the Naked Men,” was on the walls of artists’ studios during the



Renaissance, serving as an anatomical guide when such first hand observations were still difficult. A unique image, for its time, of man and beast in a neptunesque setting, it was copied and improvised upon by sculptors of the Renaissance. Mantegna creates a spell in this engraving that appears to reach out not only across the five hundred years since it was executed but from a deeper primeval past; the beholder becomes a witness to mythology in the making. It is theorized that Mantegna used a pewter plate to engrave on. The softer metal enabled a freer line, to more closely simulate an ink and brush drawing.

MARC, FRANZ (1880–1916) German

50. *Schöpfungsgeschichte II (The Story of the Creation II, also called Genesis II)*, 1914 (plate no. 66)

published by Verlag Der Dichtung  
woodcut in three colors,  $9\frac{3}{8} \times 7\frac{7}{8}$   
Schardt VII 1914/2  
one of 100 examples  
with blindstamp; signed and stamped on the reverse by Frau Maria Marc

A. J. Schardt, *Franz Marc*, Berlin, 1936.

Marc and Kandinsky, pioneers of abstract art, formed *Der Blaue Reiter* in 1911. Marc's preoccupation with animals led him to fuse their images into this turbulent concept of the creation of the world. A cosmic vertigo is felt. It was an incalculable loss to modern art when the 36 year old Marc died at Verdun.

MARSH, REGINALD (1898–1954) American

51. *Erie R. R. Locos Watering*, 1934 (plate no. 68)

etching,  $8\frac{7}{8} \times 11\frac{7}{8}$   
Sasowsky 155  
7th and final state; edition of 18  
signed in pencil

N. Sasowsky, *Reginald Marsh: Etchings, Engravings and Lithographs*, New York, 1956.

The artist put this proof through the press twice to deepen the impression and add to the tension of the line. Although more known for his portrayals of New York life, this etching attains a somewhat

international quality in its scope and composition; the interaction of single figures with imposing monolithic shapes is perhaps reminiscent of some of Piranesi's plates.

MATISSE, HENRI (1869–1954) French

52. *Odalisque With Lace Skirt*, 1923–24 (plate no. 71)

lithograph,  $14\frac{1}{8} \times 10\frac{5}{8}$   
No. 52 assigned to the print in the definitive catalogue raisonné of Matisse's work, as yet unpublished  
number 4 of ten artist's proofs, before the edition of 50  
signed and numbered in pencil  
ex-collection: Pierre Matisse

W. Liebermann, *Matisse: Fifty Years of his Graphic Work*, New York, 1956.

The softly-modeled seated figure is set against a background of repeated Moorish-inspired designs. The diaphanous effect of the skirt and the muted contours of the figure were produced by thinning out the density of the lithographic crayon tones with the scraper. The composition is an improvisation after one of his paintings.

MERYON, CHARLES (1821–1868) French

53. *Pont Neuf*, 1853 (plate no. 17)

drypoint and etching,  $7 \times 7\frac{1}{8}$   
Delteil 33  
5th of nine states, on light green paper  
signed and dated in the plate

L. Delteil, *Charles Meryon: Le Peintre-Graveur Illustré*, Vol. II, Paris, 1907.

C. Dodgson, *The Etchings of Charles Meryon*, London, 1921.

Meryon stopped painting and took to printmaking when he discovered that he was color blind, so his biography recalls, and happily for the countless admirers of his etchings. No one has portrayed a city in a series of etchings with such commitment to details and yet meaningful expression. Meryon's inspiration was Piranesi, whose engravings of Rome and his freer etched visions in the "Prison" series link these two artists together. Meryon some-

times printed proofs, such as this impression, on light green paper using a brown ink to create a discordant color note that tends to jar the eye to further realization. The tiny Satan-like creatures that inhabit the bridge and river of this print and the moribund flight of birds, some of which skim the languid waters, heighten the city drama. Meryon loved turrets and those of *Pont Neuf* are bathed in a light that accents their convexity, in sculptural contrast to the ominous darkness of the concavities below.

PICASSO, PABLO RUIZ (1891– ) Spanish

54. *Satyr and Sleeping Woman*, June 12, 1936 (plate no. 19)

etching and aquatint (sugar life ground), 12 3/8 × 16 3/8

"Suite Vollard," Bollinger 27

total number of impressions: 303

signed in pencil

H. Bollinger, *Picasso for Vollard*, New York, 1956.

It has been said that Picasso used in this print the light of Rembrandt, the expressiveness of Goya and the airiness of Tiepolo. Notwithstanding this generality, the respect and understanding of these former masters is evident. Picasso used the complicated aquatint process and the etched line with such confidence and verve that one wonders how such spontaneity could have been achieved. The masculine assertion of the Satyr is directed towards the veiled softness and coy sensuality of the sleeping woman. The sexual dialogue is given a primordial dignity that is at the same time exciting and touching. The rectangular picture is monumentally divided into two triangles, one essentially dark, the other light, but with a counter-diagonal of raised arm and veil creating an "X"-like exclamation within the "spacebox" chamber.

PIRANESI, GIOVANNI BATTISTA (1720–1778)  
Italian

55. *A Vast Gallery, with Round Arches and a Group of Prisoners on a Projecting Stone in the Foreground*, 1745 (plate no. 16)

Plate 10 from "Carceri d'Invenzione" ("The Prisons")

etching, 16 1/8 × 21 1/4

1st of two states

signed in the plate

A. H. Hind, *Giovanni Battista Piranesi*, London, 1922.

Aldous Huxley devoted a book to Piranesi's Prison series, attempting to fathom its mystery and symbolism. Kafkaesque allusions have been made. The series is probably the most precociously modern set of prints to be produced in the eighteenth century. Look how abstract Plate 10 is when you block out human content. But with its content, how even more profound a mood is created. Man is seen in various forms of captivity, in a vast, almost limitless, maze of man-made chambers. These are not static monoliths. Levels can change, gangplanks can move. With such motion and engineering, this is almost a dynamic society. Does this prison have a keeper? There seems to be only self-affliction. The hanging light inscribed in the center is a forboding pendulous instrument, a plumb line about to take motion. The smokelike shape behind the bound prisoners silhouettes the anguish and futility of the central group. Piranesi was only 25 years old when he produced this haunting vision. It was only after he went back to the plate years later, adding more gangplanks and chains, that it was published, but many prefer the unworked first state for its telling simplicity.

RAFFET, AUGUSTE (1804–1860) French

56. *Retraite du Bataillon sacré à Waterloo, 18 juin 1815* (*The Retreat of the Sacred Battalion at Waterloo, June 18, 1815*) (plate no. 42)

lithograph, 7 7/8 × 11 3/4

Giacomelli 80

edition of 150

signed and dated on the stone

H. Giacomelli, *Raffet, Son Oeuvre Lithographie . . . Eaux Fortes*, Paris, 1862.

The Napoleonic era was loyally chronicled by artists such as Géricault, Charlet and Raffet. The human swarm, all compacted with amazing detail into this unearthly print, focuses upon the gallant

square of men in its last stand. Details of the carnage are silhouetted against a luminous haze which is only white paper showing through. What a sweeping recessed plane is created within this eight- by twelve-inch piece of paper.

RAIMONDI, MARC ANTONIO (ca. 1480–ca. 1530) Italian

57. *Mars, Venus and Cupid*, 1508 (plate no. 5)

engraving, 11 5/8 × 8 1/4  
Bartsch 345; Delaborde 119 III  
with monogram and date in the plate  
design on Mars shield engraved by another hand  
whose monogram is engraved on armor  
ex-collection: Col. C. Wieslöck (Lugt 2576)

H. Delaborde, *Marc-Antoine Raimondi*, Paris, 1887.

It is claimed that the engraving is after a lost drawing by Mantegna, but this is just conjecture and there are other artistic influences evident. Most important is Raimondi's own touch and style. How forceful, yet gentle, is the repeated use of arcs in the design which joins the three figures together. Mars' right arm and head is skillfully integrated with the tree trunk behind him, and there is the afterthought in overdrawing a standard into the hands of Venus.

RANSON, PAUL (1864–1909) French

58. *Tiger in the Jungle*, 1893 (plate no. 53)

from the portfolio, "L'Estampe Originale"  
lithograph in three colors, 14 1/4 × 11  
number 65 of an edition of 100  
signed on the stone and in pencil  
exhibited: "Art Nouveau—Art and Design at the Turn of the Century." Museum of Modern Art, New York, 1960

A. Humbert, *Les Nabis*, Geneva, 1954.

The characterization of this prancing tiger is in the best tradition of the Eastern brush stroke with its continuous fluid line. Very Art Nouveau, it also anticipates the arabesques of Matisse.

REDON, ODILON (1840–1916) French

59. *Pegase Captif* (*Pegasus Captive*), 1889 (plate no. 41)

lithograph, 13 1/4 × 11 5/8

Mellerio 102

2nd and final state; the announced edition of 100 never completed

signed on the stone; title and edition (of 100) engraved at top right

A. Mellerio, *Redon*, 2nd edition, 1924.

Considered by many to be Redon's finest work in lithography, it exhibits the extraordinary range of black and gray tones and textures that this artist so ably mastered. The combination of the strong and the ephemeral is well suited to the Pegasus legend. The harnessing of vast creative energy is poignantly expressed.

REMBRANDT, HARMENSZ VAN RIJN  
(1606–1669) Dutch

60. *Faust in His Study* (*The Alchemist*), ca. 1652 (plate no. 12)

drypoint and etching, 8 1/4 × 6 3/8

Hind 260; Bartsch 270

1st of three states; one of the earliest known impressions

ex-collection: Princes of Liechtenstein

The most mysterious of Rembrandt's etchings was titled after his death, "The Alchemist." The present title was established when a similar design was chosen as the frontispiece for Goethe's "Faust." But, is it not perhaps a self-portrait in profile? The trappings of Rembrandt's studio are there; the nightcap, the pendant, the robes, all are familiar. Did he not etch from an angled stand; have curtains hanging near him to control the light; and wasn't it also common for an artist to have a skull on a shelf? The hanging sheets of paper would also be likely for a printmaker and there was a globe in his studio. The artist, then, is seeing a vision, which at his age does not entirely surprise him. Let the cryptogram surrounding Christ's symbol be undecipherable—that is the point. The horizontal line-up of symbols is significant: first, mortality in the form of the skull; then Rembrandt's head which echoes the skull; then the salvation image, positioned as a third head from which two hands hold and point to a mirror, symbol of self-enlightenment; and finally, a strange ambiguous earlike shape. This provocative mix is a spiritual formula,



so to speak, profound and haunting. The treatment of drama and of light displacing darkness is breathtaking.

61. *The Descent from the Cross by Torchlight*, 1654 (plate no. 14)

etching, 8 1/4 × 6 3/8

Hind 280; Bartsch 83

1st of two states; one of the earliest known impressions

signed and dated in the plate

ex-collections: Liphart (Lugt 1687–1689); Peltzer (Lugt 2231); DeWitt (Lugt 2428); Baerwald (Lugt 885c)

A. M. Hind, *A Catalogue of Rembrandt's Etchings*, 2 vols, first ed., London, 1912.

This impression is so very deep, luminous and rich with burr that when held in a raking light it deceives the eye as a sculptural relief. The concept is profound. We become aware of a built-in time continuum. Although Christ is midway in full descent, we feel his motion down the flowing diagonal from the cross to the bier that awaits him below. The viewer's position in respect to these various levels is never fixed. We are made to witness the entire event. Time is fluid. The execution of the hand reaching out of the darkness is sheer magic; the standing figure on the right, and the building behind, anticipate compositions by Goya a century later. Rembrandt must have known when he put in the many fine drypoint lines that can be seen in the upper left of this impression that they would wear off after only two or three pulls of the press; yet despite this elusiveness, he was compelled to execute them as part of the creative thrust of completing the work. These lines in most early impressions can only be seen under magnification—they have already worn out. The short life of the fine drypoint line and burr is part of the transcendental mystique of great etchings.

ROBETTA, CHRISTOFANO (1462–1522) Italian

62. *The Adoration of the Magi*, ca. 1495 (plate no. 9)

after a panel by Filippino Lippi, "The Adoration of the Magi," in the Uffizi

engraving, 11 5/8 × 11

Bartsch 6; Hind 10; Le Blanc 11

signed in the plate

ex-collection: S. S. Scheikewitch (Lugt 2367)

A. M. Hind, *Early Italian Engraving*, Vol. I, part 1, London, 1938.

The original copper plate for this Florentine engraving did not retire to the vaults of the British Museum until the nineteenth century and consequently there are many late and worn impressions. This very early impression contains all of the fine gradations of line and warmth of inking by which we can fully appreciate Robetta's simple and yet elegant style. Although some of the drawing might be considered awkward, Robetta has worked splendidly within his limitations, borrowing from others and molding the scene into a Renaissance tapestry.

ROUAULT, GEORGES (1871–1958) French

63. *Pedagogue*, 1928 (plate no. 29)

Plate 6 from "Les Réincarnations du Père Ubu" published by Ambroise Vollard in 1932

etching, aquatint and drypoint, 12 1/8 × 7 3/4

one of 25 impressions on Japan nacre before the regular edition

initialed and dated in the plate; signed in ink

One cannot help being amused by this little creature no matter how pedagogical he may seem. He comes alive as a three-dimensional being that fits snugly into the picture niche. The startling use of contrast, the fine modeling and simplified design make this etching one of the finest examples of modern book illustration.

64. *L'Automne (Autumn)*, ca. 1936 (plate no. 57)

printed by Roger Lecourrière

color aquatint, 20 × 25 7/8

number 162 of an edition of 175

signed in the plate

P. Courthion, *Georges Rouault*, London, 1962.

Although this aquatint is titled "Autumn," a proof of a similar subject by Rouault was discovered with the artist's title on the reverse—"The Temptation of St. Anthony." This new title seems plausible when one looks further into the composition. The temptation is before the viewer; the saint need not

be in the print. So vibrant are the aquatint colors that they almost appear to glow in a diminished light.

SCHMIDT-ROTTLUFF, KARL (1884– )  
German

65. *Winter, Dünen und Mole (Winter, Dunes and Breakwater)*, 1917 (plate no. 61)

woodcut in two colors, 11 1/4 × 13 3/8

Schapiro 195

signed by the printer Voigt

R. Schapiro, *Karl Schmidt-Rottluffs Graphische Werke*, 2 vols., 2nd ed., Berlin, 1964.

Cutting the block with a simplicity inspired by early fifteenth century German woodcuts, and Gauguin's innovations, the artist used only two colors to convey an exuberant land-seascape. A glacial, monolithic forcefulness of design is contrasted with the intimacy of the four distant cottages.

SCHONGAUER, MARTIN (b. ca. 1430–1491)  
German

66. *St. Anthony Plagued by Demons*, ca. 1470 (plate no. 2)

engraving, 12 1/8 × 9

Bartsch 47; Lehrs, Vol. V, no. 54

2nd and final state

initialed in the plate

M. Lehrs, *Geschichte und kritischer Katalog des Deutschen, Niederländischen und Französischen Kupferstichs im XV. Jahrhundert*, vols. V & VI, Vienna, 1925–27.

This late Gothic masterpiece was one of the seeds out of which sprung the long history of surrealism, from Bosch to Ensor and beyond. Its airborne vision inspired Dürer and the young Michelangelo copied it in a painting. The temptation was a favorite subject of printmakers but none has so poignantly expressed the imperviousness of St. Anthony under such relentless siege. The abstract design, crackling with whiplash force, and sprayed with dots and dashes, surrounds an Anthony who is almost an eye in a hurricane. The

saint can be felt as displacing his entire physical being with spiritual resiliency, arriving at a sublime state of ecstasy. This sense of "nothingness" is closer to Eastern philosophy.

THORNTON, ROBERT JOHN (1768?–1837)  
British

67. *The Maggot Bearing Stapelia*, 1801 (plate no. 36)

from "The Temple of Flora"

engraved by Joseph Constantine Stadler after a painting by Peter Henderson

published by Dr. Thornton

color aquatint, mezzotint, stipple and line engraving, 20 1/2 × 15 5/8

1st state

W. Blunt, *Art of Botanical Illustration*, London, 1950.

G. Grigson, *Temple of Flora*, London, 1961.

"The Temple of Flora" series of flower prints was done in actual size, leading the way to the full-scale approach used by Audubon for his birds. Botanical prints have a long history, and, to many, Thornton's portfolio is the tradition's summit. Most botanical prints were hand-colored engravings, but in Thornton's time the art of color aquatint had reached a level that enabled engravers to produce desirable effects with minimum need to heighten with watercolor. The luminosity and surface sheen in this print could only have been achieved through the mixed intaglio process.

TIEPOLO, GIOVANNI BATTISTA (1696–1770)  
Italian

68. *Beggar Seated and Seen from Behind*, ca. 1765 (plate no. 18)

from the "Scherzi di Fantasia"

etching, 8 5/8 × 6 3/4

De Vesme 28

1st of two states

signed in the plate

A. De Vesme, *Le Peintre-Graveur Italien*, Milan, 1906.



At the time this print was made, Italy was digging up antique civilizations. It is no wonder then that an ancient frieze seems to be rising out of the earth and other antique remnants appear to be coming alive. A child clutches a full-length sword, sheep move toward the row of horses in the frieze, and the seated man looks almost decapitated. This strange, incongruous fantasy is further heightened by the artist's fluttering and abbreviated line which bathes the whole scene in an eerie sunglow.

TOULOUSE-LAUTREC, HENRI DE (1864–1901) French

69. *L'Anglais au Moulin Rouge (The Englishman at the Moulin Rouge)*, 1892 (plate no. 54)

published by Edward Ancourt, Lautrec's first printer  
lithograph in seven colors, 18 1/2 × 14 5/8  
Delteil 12; Adhèmar 3  
trial proof prior to numbered edition of 100  
signed and with monogram on the stone; signed in pencil

L. Delteil, *Toulouse-Lautrec: Le Peintre-Graveur Illustré*, Vols. X and XI, Paris, 1920.

J. Adhèmar, *Toulouse-Lautrec: His Complete Lithographs and Drypoints*, New York, 1965.

Inspired by Japanese color woodcuts and the simplified design manner of his first posters, this early lithograph reflects both techniques. The ebullient color harmonies express the gaiety of the location and the visitor from Victorian England, in mauve, is almost phantom-like within this provocative conclave (or is this the aristocratic-born artist himself, transplanted symbolically?). The diagonal division of the composition extends, flamelike, beyond the upper border. The oil sketch for this composition has the advantage of being unique, but the print is a more complete statement. Behind the festive air of the lithograph there lurks a certain predatory quality—note how the blacks are designed.

VILLON, JACQUES (1875–1963) French

70. *Les Cartes (The Cards, also called Solitaire)*, 1903 (plate no. 59)

color aquatint, 13 1/2 × 17 1/2

Auberty & Perusseau 44

only state; number 7 of an edition of 25

signed and dated in the plate; signed in pencil

It is said that Villon practically drew over the shoulders of Toulouse-Lautrec in the Moulin Rouge. The influence is certainly evident. But perhaps inspired by Cassatt's revival of color aquatint, he became disposed to this medium rather than to lithography. The repetitive wallpaper design is reminiscent of Vuillard's intimate lithographs, and the colors—red hot, pink and feminine—make the print as vibrant as many paintings. The blasé, disheveled look of this woman interplays effectively with the dog and the outspread playing cards.

71. *Renée de Trois Quarts (Renée: Three-Quarter View)*, 1911 (plate no. 62)

drypoint, 21 1/2 × 16 1/4

Auberty & Perusseau 181

number 3 of an edition of 30

signed in the plate; numbered in pencil

ex-collection: C. Perusseau

J. Auberty & C. Perusseau, *Jacques Villon: Catalogue de Son Oeuvre Gravé*, Paris, 1950.

Museum of Fine Arts, Boston, *Jacques Villon, Master of Graphic Art*, Boston, 1964.

In this print, which is one of the great etched portraits of the twentieth century, the homely and massive sitter is given an hypnotic presence by the forceful proto-cubist design and by the deep drypoint lines with their lush areas of overlapping burr. This favorite model of Villon becomes a thoroughly captivating symbol of assertiveness.

WHISTLER, JAMES ABBOTT McNEILL (1834–1903) American

72. *Black Lion Wharf*, 1859 (plate no. 46)

from "A Series of Sixteen Etchings of Scenes on the Thames & Other Subjects"

etching, 5 7/8 × 8 3/4

Kennedy 42

3rd and final state

signed and dated in the plate

As improbable as it may seem, before leaving for Europe the artist was at West Point and learned the graphic process by engraving maps for the coast guard. Thus, when he did try his hand at etching, he was able to achieve amazing success—having learned the skill and the discipline of working on a copper plate. The composition of the Black Lion Wharf with its broad frontal view is years ahead of its time. The ramshackled details within the row of houses, when enlarged photographically, can hold their own as beautiful patterns of line and tone.

73. *Nocturne #10 (The Thames at Battersea)*, 1878  
(plate no. 45)

lithotint, 6 5/8 × 10 1/8

Way 5

2nd and final state; edition of 100

monogrammed on the stone

E. G. Kennedy, *The Etched Work of Whistler*, New York, 1910.

T. R. Way, *Whistler's Lithographs*, London, 1905.

This lithotint is produced with watered-down ink and is slowly built up and granulated with acid. One must know when to stop, and Whistler was a master at this. A fluid, ethereal mass is achieved and the tiny reflections of muted lights on the shore are administered with great subtlety and finesse, as is the artist's butterfly monogram in the lower right. Whistler's projection of an idyllic Venetian calm into the view of the Thames at Battersea—essentially an industrialized setting (those are smokestacks in the center!)—has in it a romantic assuredness that is helpful today.

# Plates







1. BRUEGHEL, after (cat. no. 11)  
*The Fair of St. George's Day*, ca. 1553, engraving





2. SCHONGAUER (cat. no. 66)  
*St. Anthony Plagued by Demons*, ca. 1470, engraving



3. ENSOR (cat. no. 31) actual size  
*Demons Torment Me*, 1895, etching





4. MANTEGNA (cat. no. 49)  
*Battle of the Sea-Gods*, ca. 1480, engraving





5. RAIMONDI (cat. no. 57)  
*Mars, Venus and Cupid*, 1508, engraving





6. DÜRER (cat. no. 28)

*Martyrdom of St. Catherine of Alexandria, ca. 1498, woodcut*





7. DÜRER (cat. no. 29)  
*Knight, Death and Devil*, 1513, engraving









9. ROBETTA (cat. no. 62)  
*The Adoration of the Magi*, ca. 1495, engraving





10. ANTONIO DA TRENTO (cat. no. 1)  
*The Martyrdom of Saints Peter and Paul*, ca. 1525, chiaroscuro woodcut





11. BELLOWS (cat. no. 3)  
*Splinter Beach*, 1917, lithograph





12. REMBRANDT (cat. no. 60)  
*Faust in His Study*, ca. 1652, drypoint and etching



13. HOPPER (cat. no. 42)  
*East Side Interior*, 1922, etching





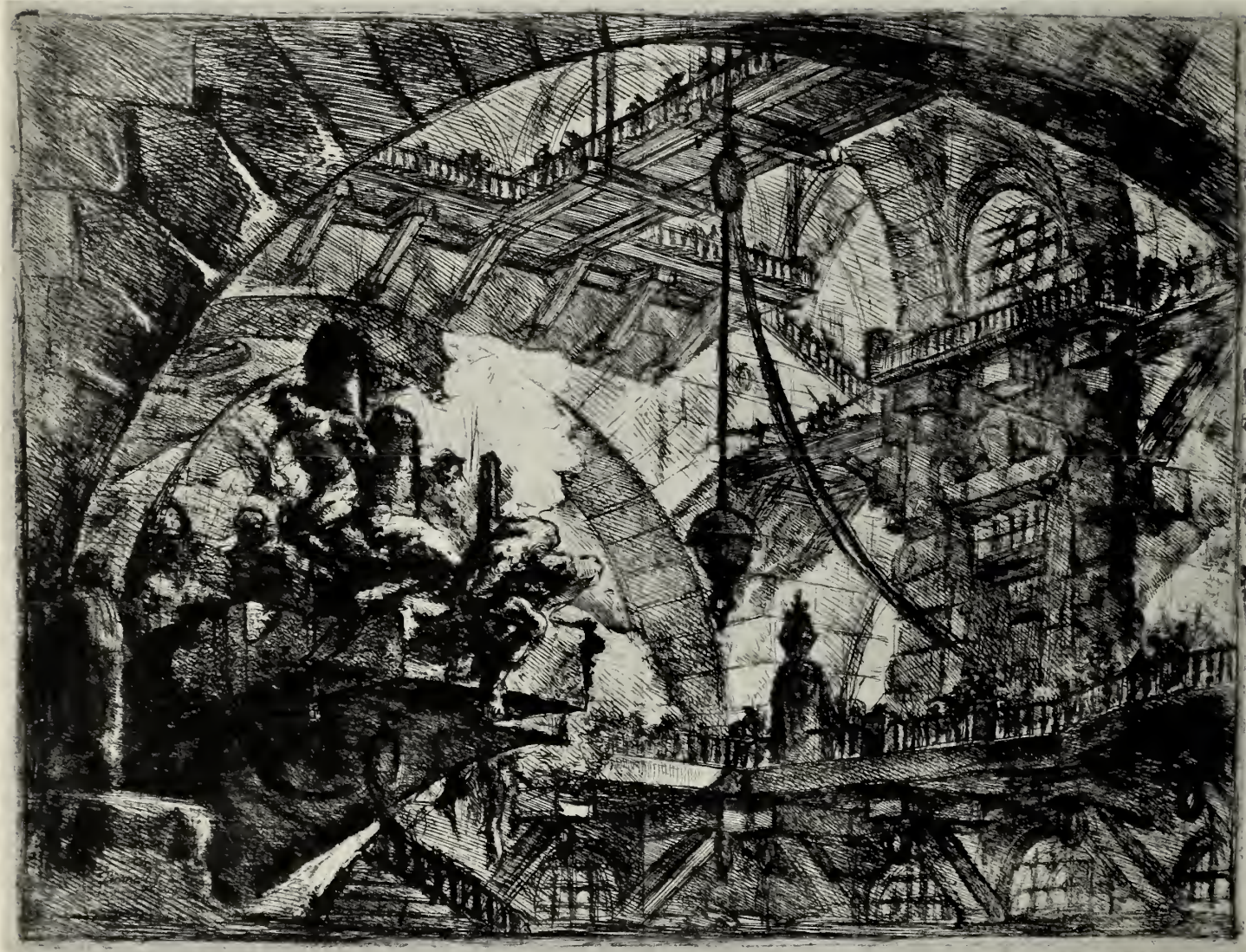
14. REMBRANDT (cat. no. 61)  
*The Descent from the Cross by Torchlight, 1654, etching*





15. DAUMIER (cat. no. 19)  
*Rue Transnonain, le 15 Avril 1834, 1834, lithograph*





16. PIRANESI (cat. no. 55)  
Plate 10 from *The Prisons*, 1745, etching





17. MERYON (cat. no. 53) actual size  
Pont Neuf, 1853, drypoint and etching





18. TIEPOLO (cat. no. 68)

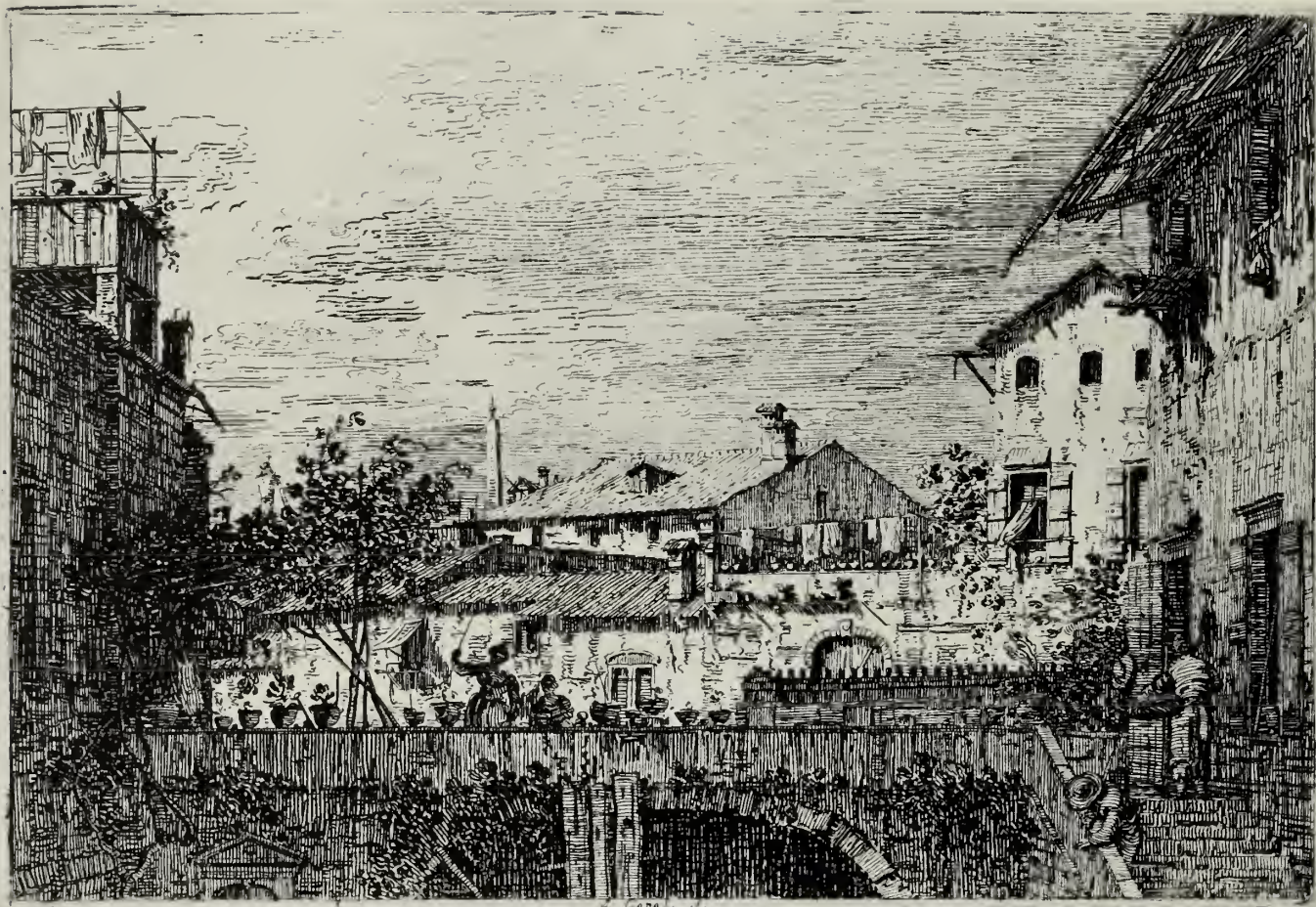
*Beggar Seated and Seen from Behind, ca. 1765, etching*





19. PICASSO (cat. no. 54)  
*Satyr and Sleeping Woman*, 1936, etching and aquatint (sugar lift ground)





20. CANALETTO (cat. no. 13)  
*The Terrace*, 1740–43, etching





21. JONGKIND (cat. no. 43)  
*Sunset at Antwerp Harbor, 1868, etching*



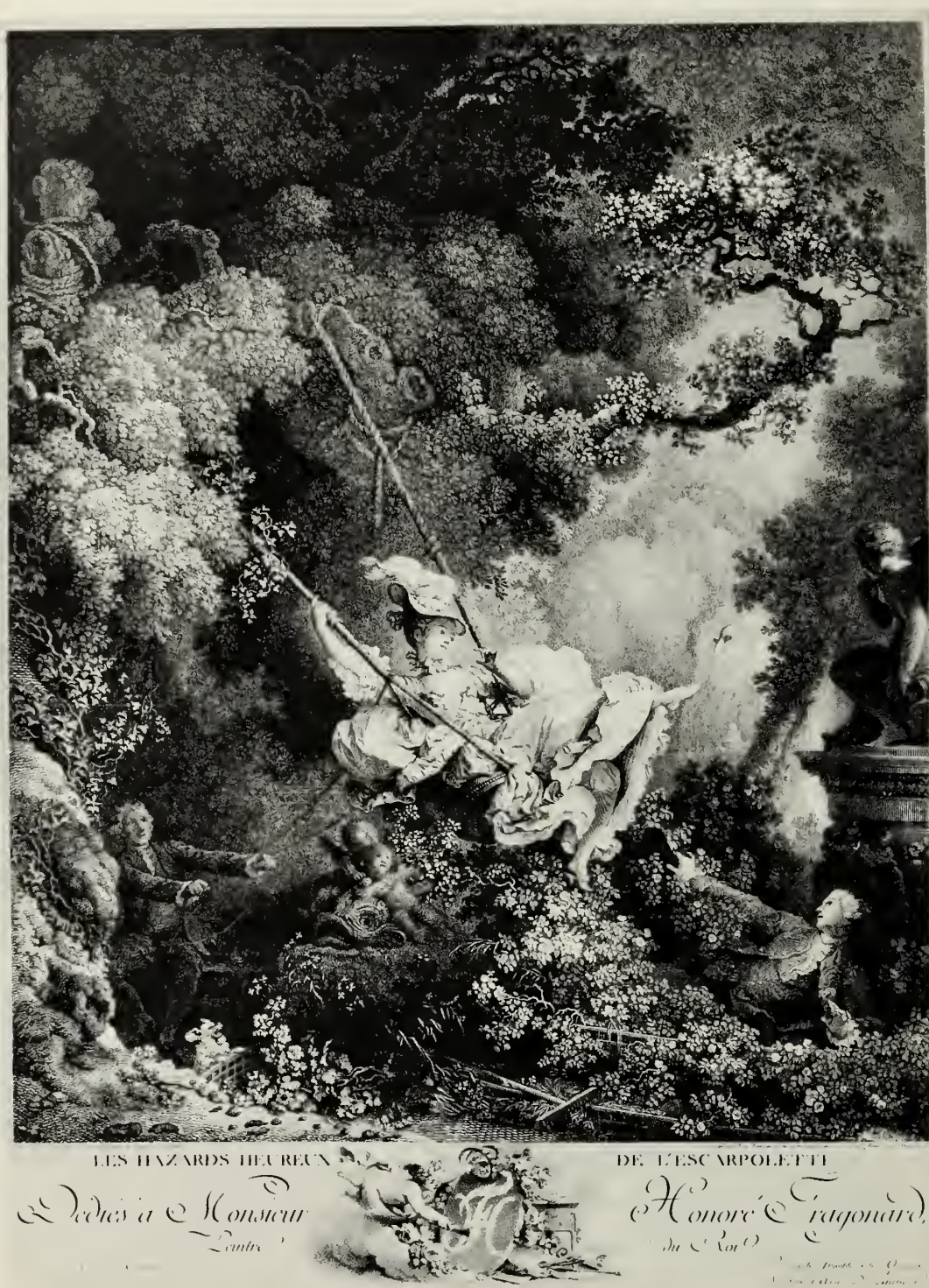


22. DEBUCOURT (cat. no. 22)









24. DE LAUNAY (cat. no. 24)  
*The Hazards of the Swing*, 1782, engraving



25. CHAGALL (cat. no. 16)  
*Acrobat with Violin*, 1924, etching and drypoint





*Designed & Engraved by W. Hogarth*

*The Times*  
Plate I

*Published as the Act Directs  
Sep. 7 1762*

26. HOGARTH (cat. no. 38)

*The Times, Plate I, 1762, engraving*





27. BINGHAM, after (cat. no. 4)  
*The County Election, 1854, engraving*

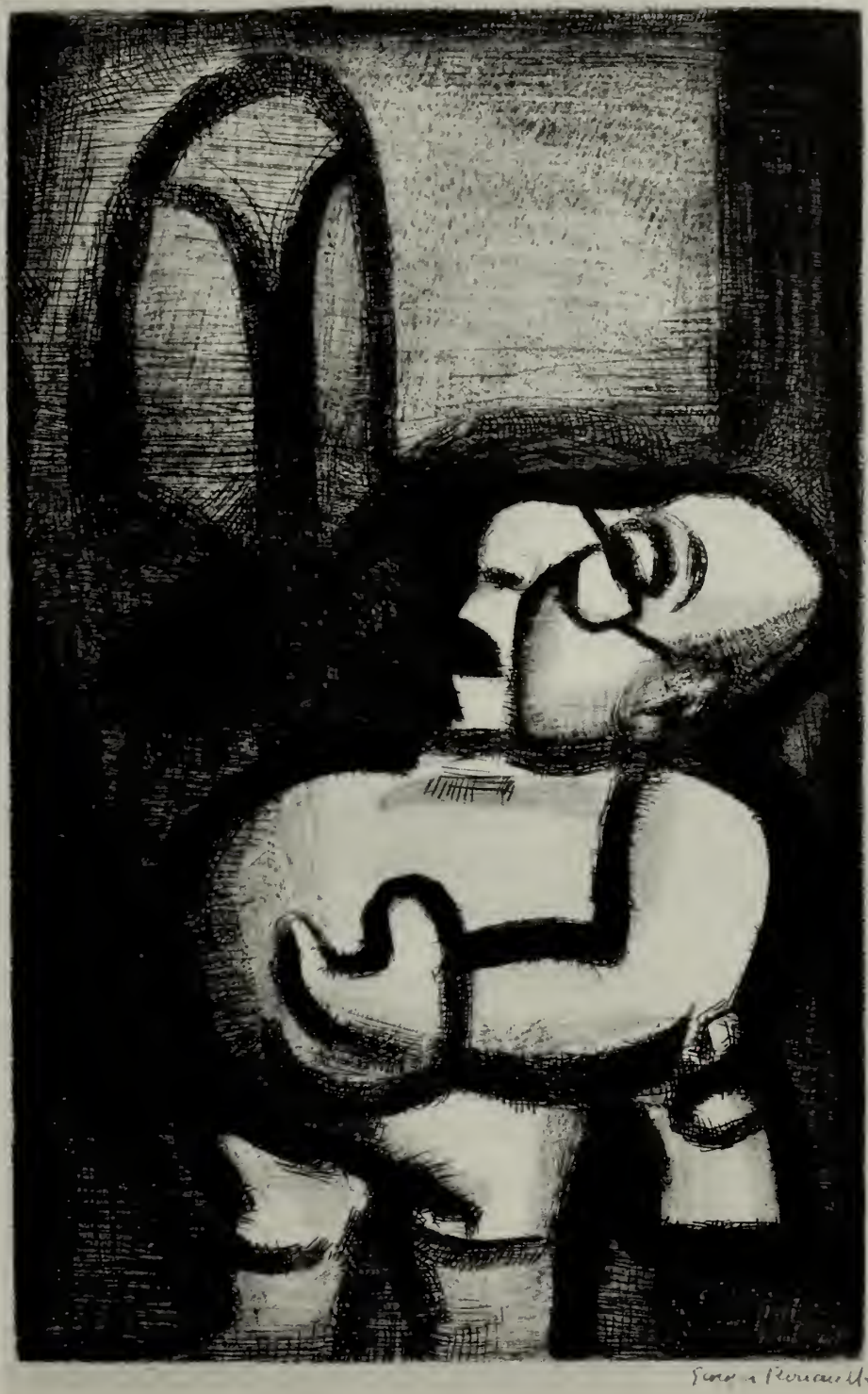




*Simon Lord Lovat*  
*Drawn from the life and Etched in Squarities by Will.<sup>m</sup> Hogarth.*  
*Published according to a list of Privileges. 1746. 1746*

28. HOGARTH (cat. no. 37)  
 Simon Lord Lovat, 1746, etching





29. ROUAULT (cat. no. 63)  
*Pedagogue*, 1928, etching, aquatint and drypoint





London: F. Whishard, 7, the Ark, directs March 8, 1825. L. Will Blake No. 3 Fountain Court St. and

30. BLAKE (cat. no. 5)

Plate 2 from *Illustrations of the Book of Job*, 1825, engraving





31. BLAKE (cat. no. 6)  
Plate 3 from *Illustrations of the Book of Job*, 1825, engraving





32. BLAKE (cat. no. 7)

Plate 14 from *Illustrations of the Book of Job*, 1825, engraving





33. BLAKE (cat. no. 8)  
Plate 15 from *Illustrations of the Book of Job*, 1825, engraving





34. LASINIO (cat. no. 45)  
*The Concert*, ca. 1790, color mezzotint



35. DEVÉRIA (cat.. no. 27)  
*Victor Hugo*, 1829, lithograph





*Stapelia repens* L.

36. THORNTON (cat. no. 67)

*The Maggot Bearing Stapelia*, 1801, color aquatint, mezzotint,  
stipple and line engraving



37. HAVELL (cat. no. 36)  
*Brown Pelican*, 1838, engraving and watercolor





38. GAVARNI (cat. no. 34) actual size  
Plate 20 from *Clichy*, 1840, lithograph





39. DAUMIER (cat. no. 20)  
Plate 19 from *Pastorales*, ca. 1845, lithograph





40. DELACROIX (cat. no. 23)  
*Royal Tiger*, 1829, lithograph



41. REDON (cat. no. 59)  
*Pegasus Captive*, 1889, lithograph





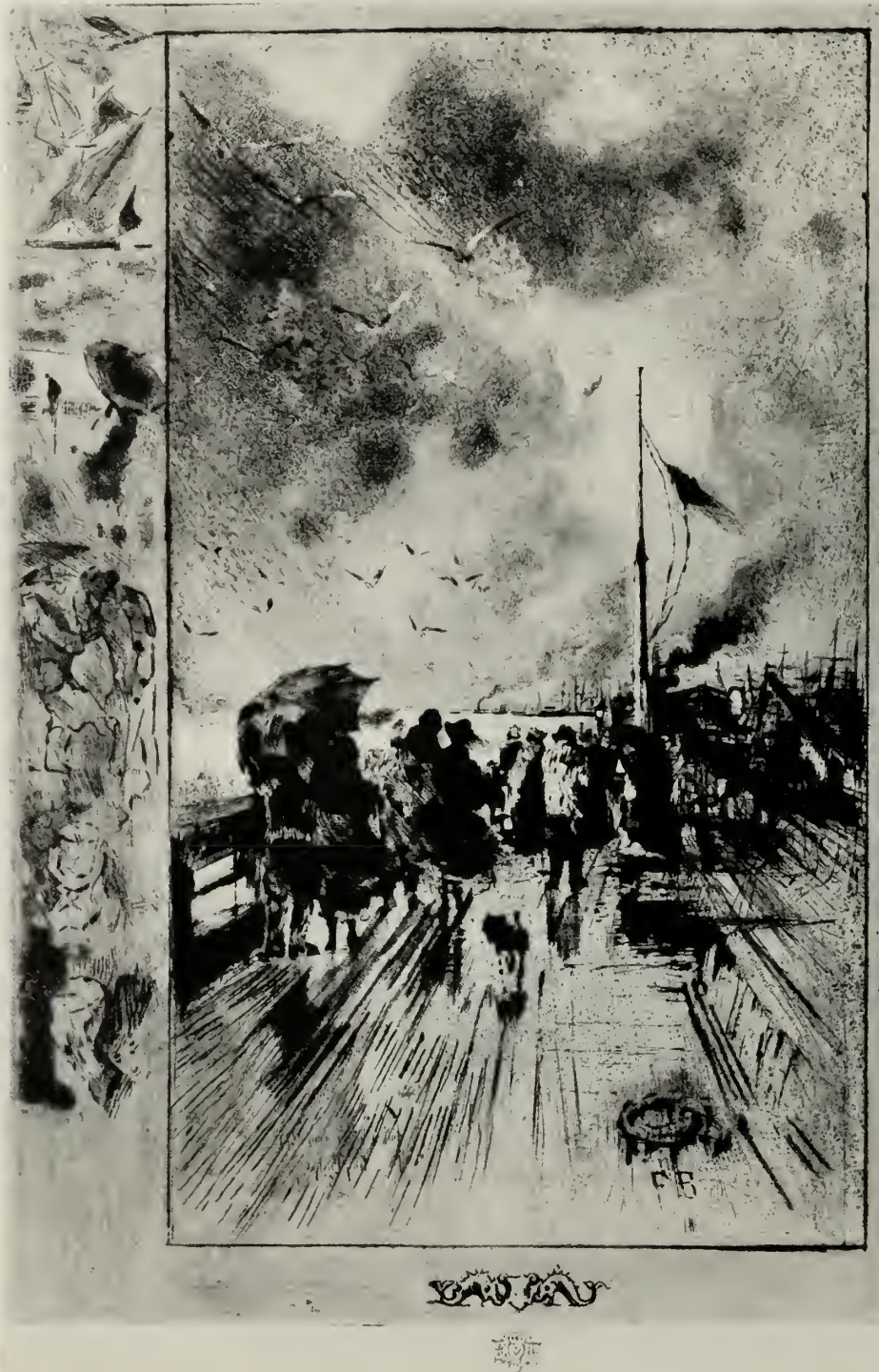
42. RAFFET (cat. no. 56)

*The Retreat of the Sacred Battalion at Waterloo . . .*, 1835, lithograph



43. MANET (cat. no. 47)  
*The Little Cavaliers*, 1860, etching





44. BUHOT (cat. no. 12)  
*A Pier in England*, 1879, etching, roulette and aquatint



45. WHISTLER (cat. no. 73)  
*Nocturne # 10 (The Thames at Battersea)*, 1878, lithotint





46. WHISTLER (cat. no. 72)  
*Black Lion Wharf*, 1859, etching



47. HADEN (cat. no. 35)  
*A Sunset in Ireland*, 1863, drypoint and etching





48. HOMER (cat. no. 40)

*Winter—A Skating Scene*, 1868, wood engraving



49. HOMER (cat. no. 41)  
*Perils of the Sea*, 1888, etching





50. HOLBEIN (cat. no. 39) actual size  
*The Monk*, ca. 1530, wood engraving



51. ENSOR (cat. no. 32)  
*The Entry of Christ into Brussels in 1889, 1898, etching*





Imp. Edw. ANCOURT & C<sup>ie</sup> 83 Faubg. S<sup>t</sup> Denis, PARIS

52. BONNARD (cat. no. 9)

France-Champagne, 1889, lithographic poster in five colors



P. Ranson

no 65

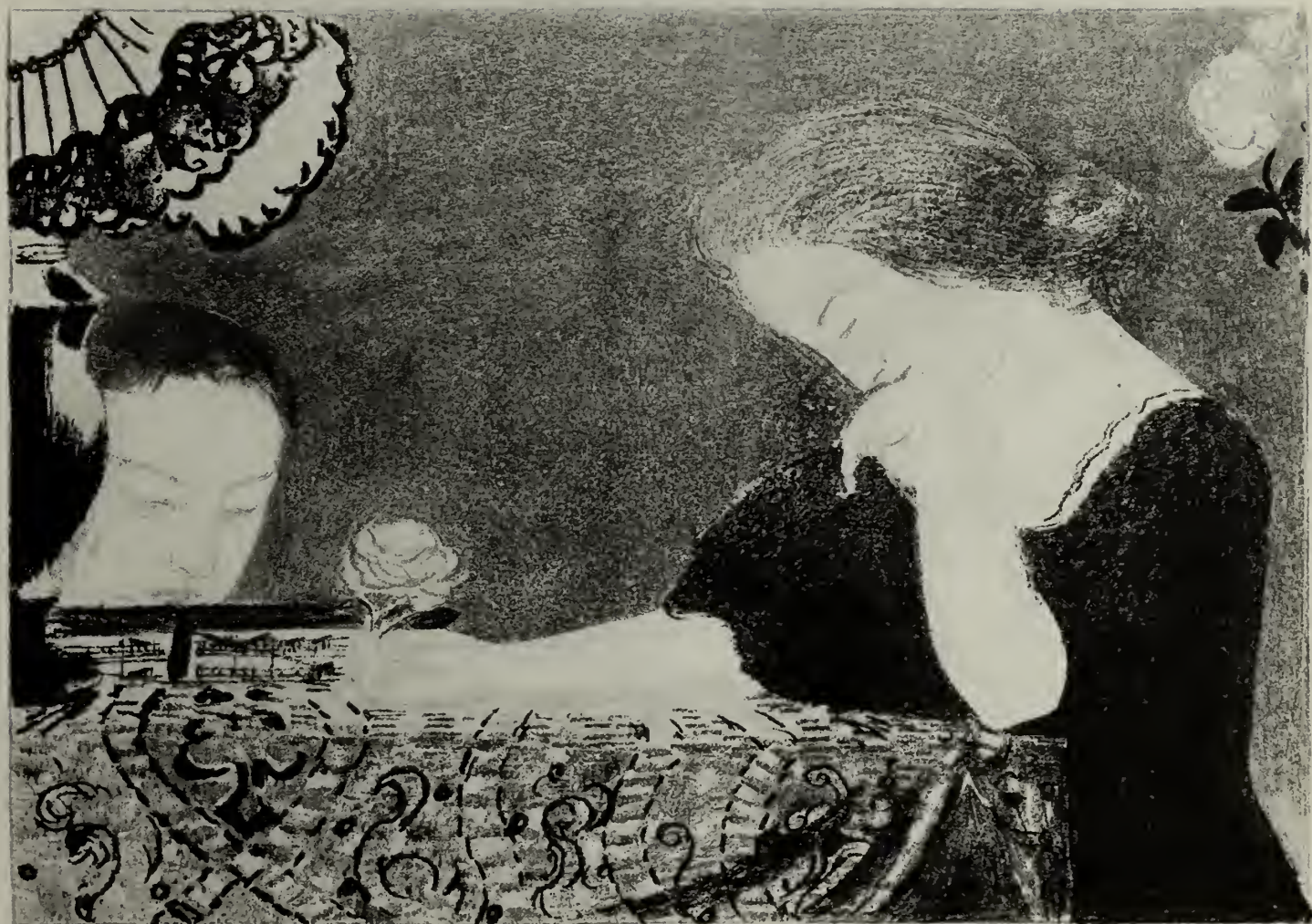
53. RANSON (cat. no. 58)  
*Tiger in the Jungle*, 1893, lithograph in three colors





54. TOULOUSE-LAUTREC (cat. no. 69)

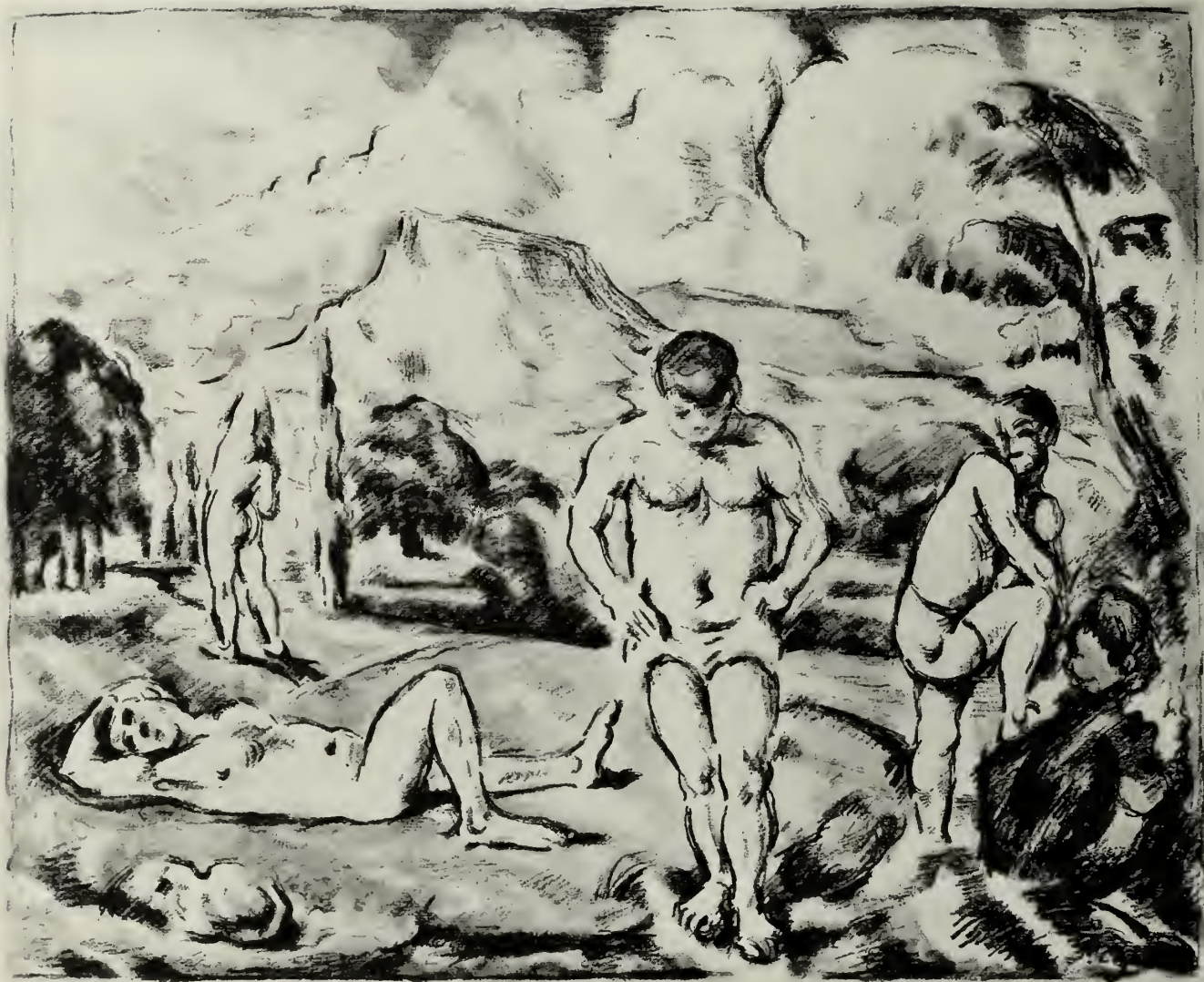
*The Englishman at the Moulin-Rouge*, 1892, lithograph in seven colors



nos âmes, en des gestes lents

55. DENIS (cat. no. 26)  
*Our Souls in Languid Motions*, 1898, lithograph in four colors





56. CÉZANNE (cat. no. 15)  
*The Bathers*, 1898, lithograph in seven colors



57. ROUAULT (cat. no. 64)  
*Autumn*, ca. 1936, color aquatint





58. CASSATT (cat. no. 14)

*The Bath*, 1891, color print with drypoint, soft ground and aquatint



59. VILLON (cat. no. 70)  
*The Cards*, 1903, color aquatint





60. GAUGUIN (cat. no. 33)

*Women at the River*, 1891–93, woodcut, wood engraving, watercolor by stencil



61. SCHMIDT-ROTLUFF (cat. no. 65)  
*Winter, Dunes and Breakwater*, 1917, woodcut in two colors





62. VILLON (cat. no. 71)  
*Renée: Three-quarter View*, 1911, drypoint



63. BECKMANN (cat. no. 2)  
*Self-Portrait with Bowler Hat*, 1921, drypoint





64. BRAQUE (cat. no. 10)  
*Bass*, 1912, drypoint



65. DELAUNAY (cat. no. 25)  
*The Tower*, 1926, lithograph





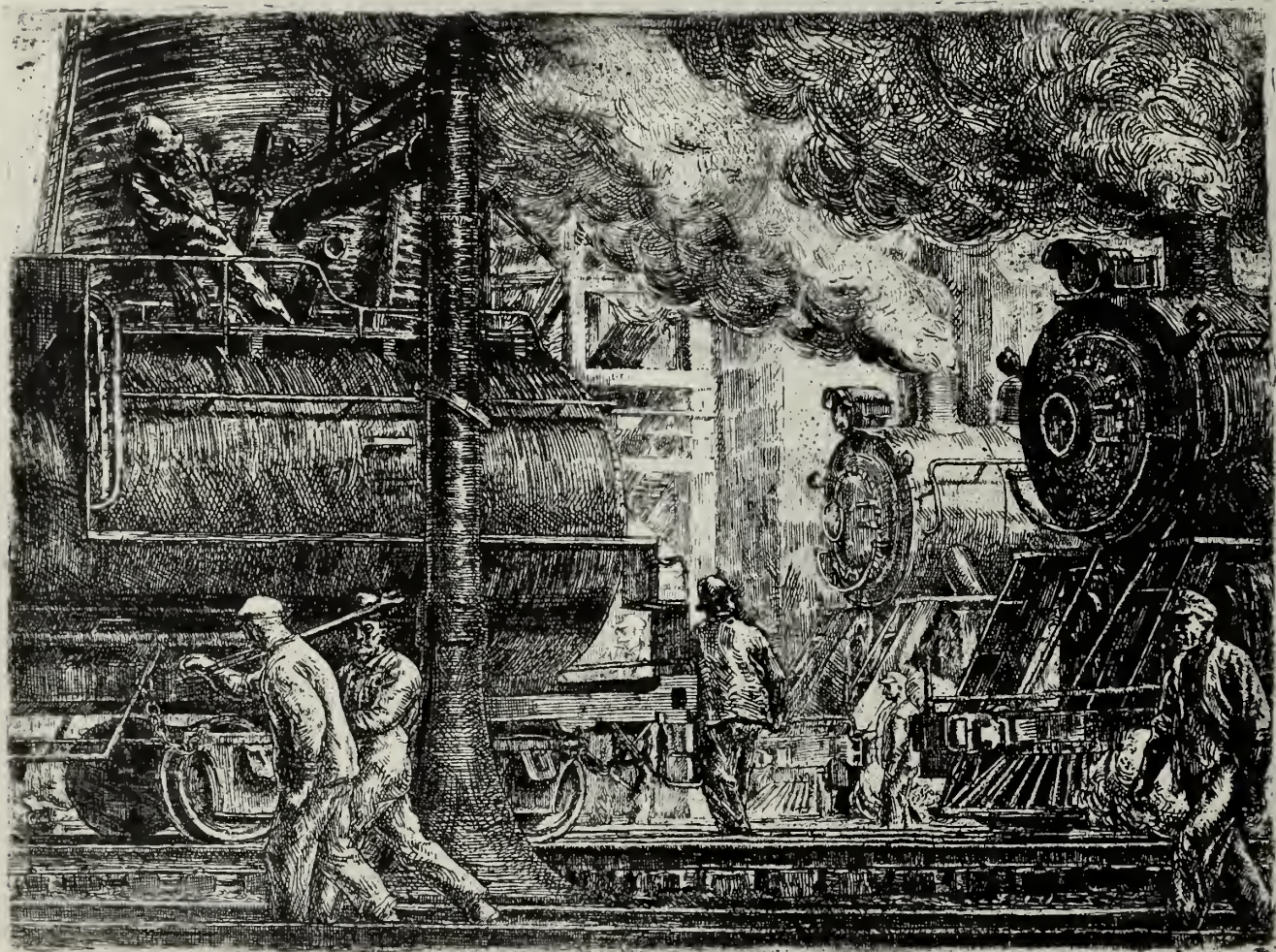
66. MARC (cat. no. 50)

*The Story of the Creation II*, 1914, woodcut in three colors



67. KANDINSKY (cat. no. 44)  
*Composition with Chessboard—Orange*, 1923, lithograph in four colors





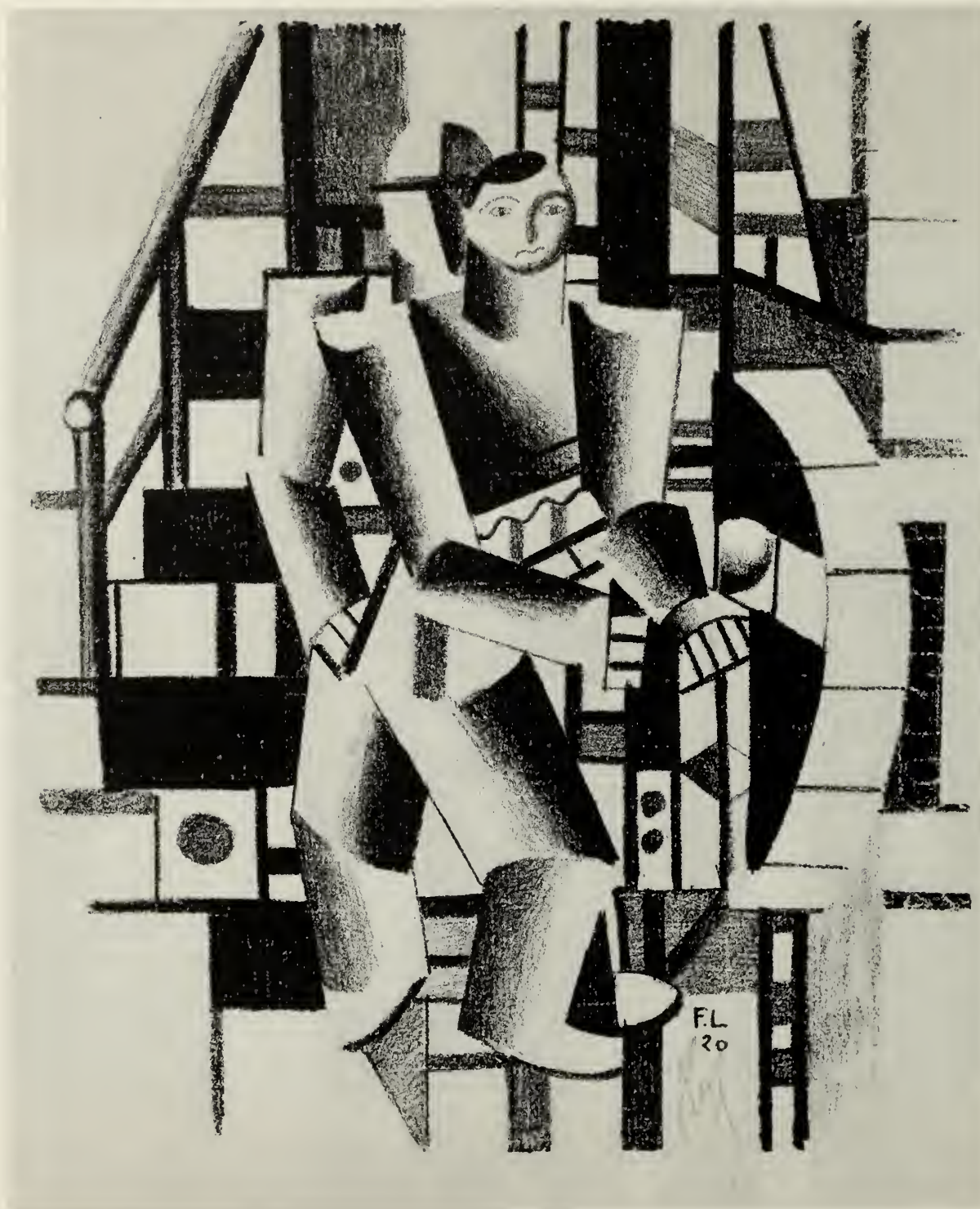
68. MARSH (cat. no. 51)  
*Erie R. R. Locos Watering*, 1934, etching





69. DAVIS (cat. no. 21)  
*Sixth Avenue L*, 1931, lithograph





70. LÉGER (cat. no. 46)  
*Construction Men*, 1920, lithograph





71. MATISSE (cat. no. 52)  
*Odalisque with Lace Skirt*, 1923–4, lithograph





# Selected Bibliography

*A short list of general or introductory works, in English, on the history, techniques, and appreciation of prints and printmaking. Catalogue raisonnés or the standard reference works on individual artists are not included; some of these sources are referenced in the catalogue listing itself.*

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*Front cover illustration: Martin Schongauer's  
"St. Anthony Plagued by Demons," ca. 1470,  
engraving.*

*Back cover illustration: Wassily Kandinsky's  
"Composition with Chessboard—Orange," 1923,  
lithograph in four colors.*

















